American Cinematographer
International Journal of Film and Video Production Techniques
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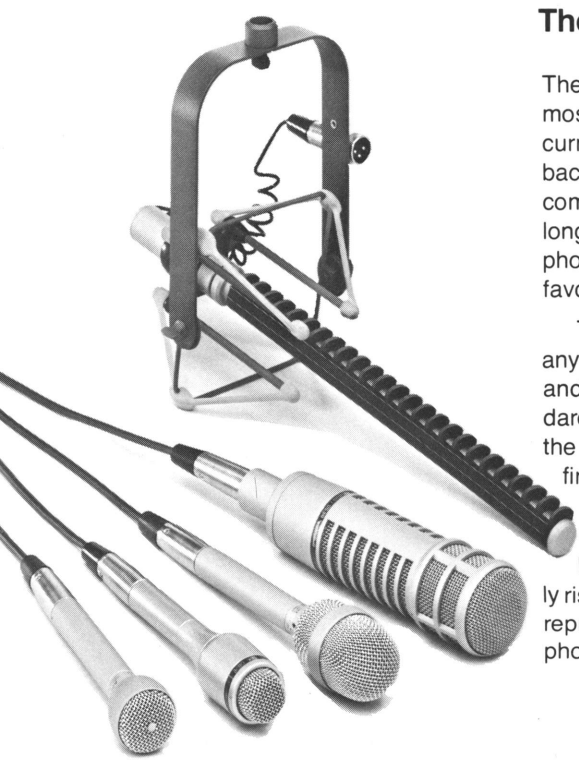

The Electro-Voice 635A is probably the most widely used broadcast microphone currently available. Yet it was introduced back in 1967! There are microphone companies that haven't been around as long as the 635A! What makes a microphone continue to be the broadcasters' favorite after 15 years in the field?

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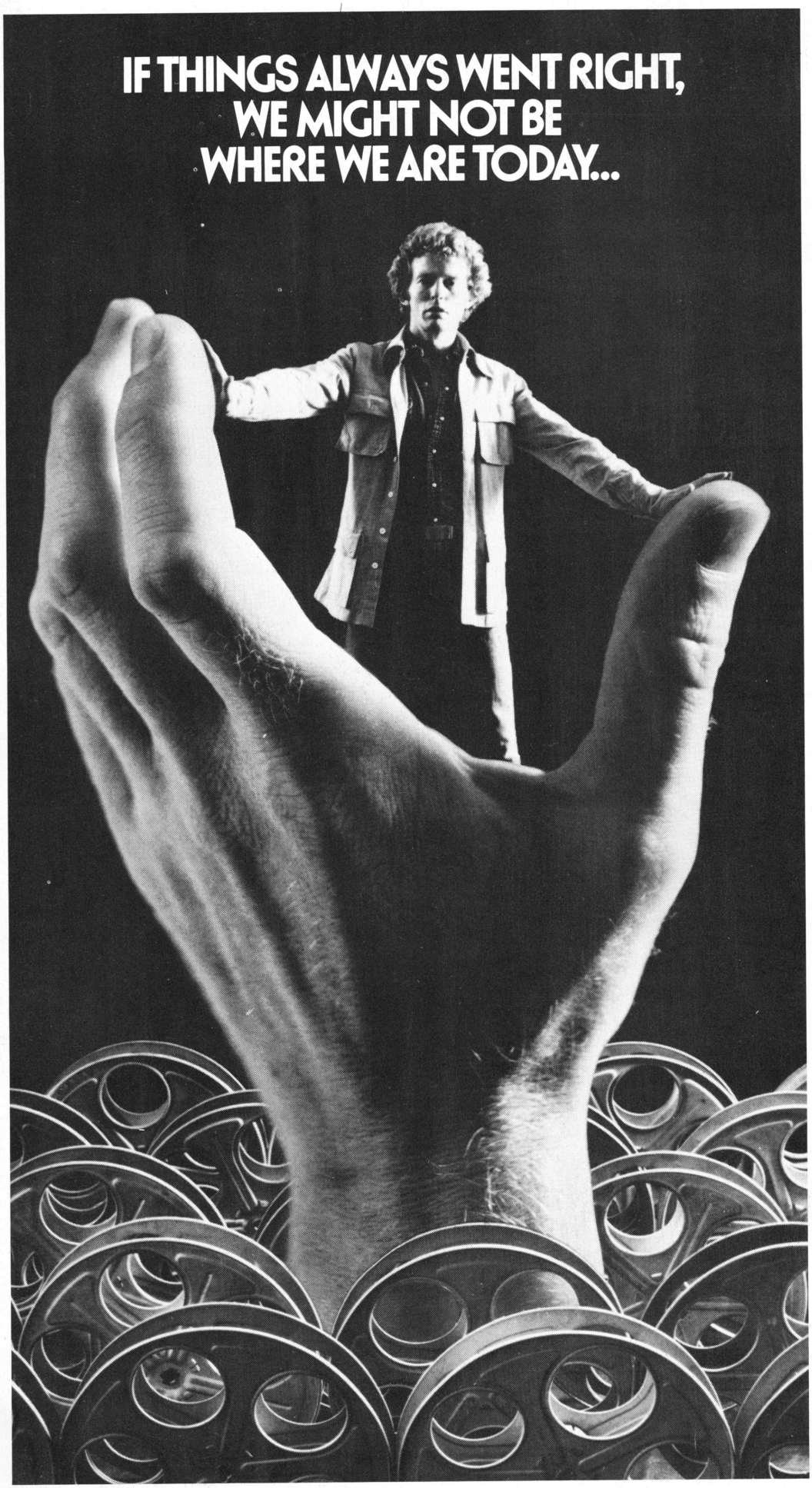

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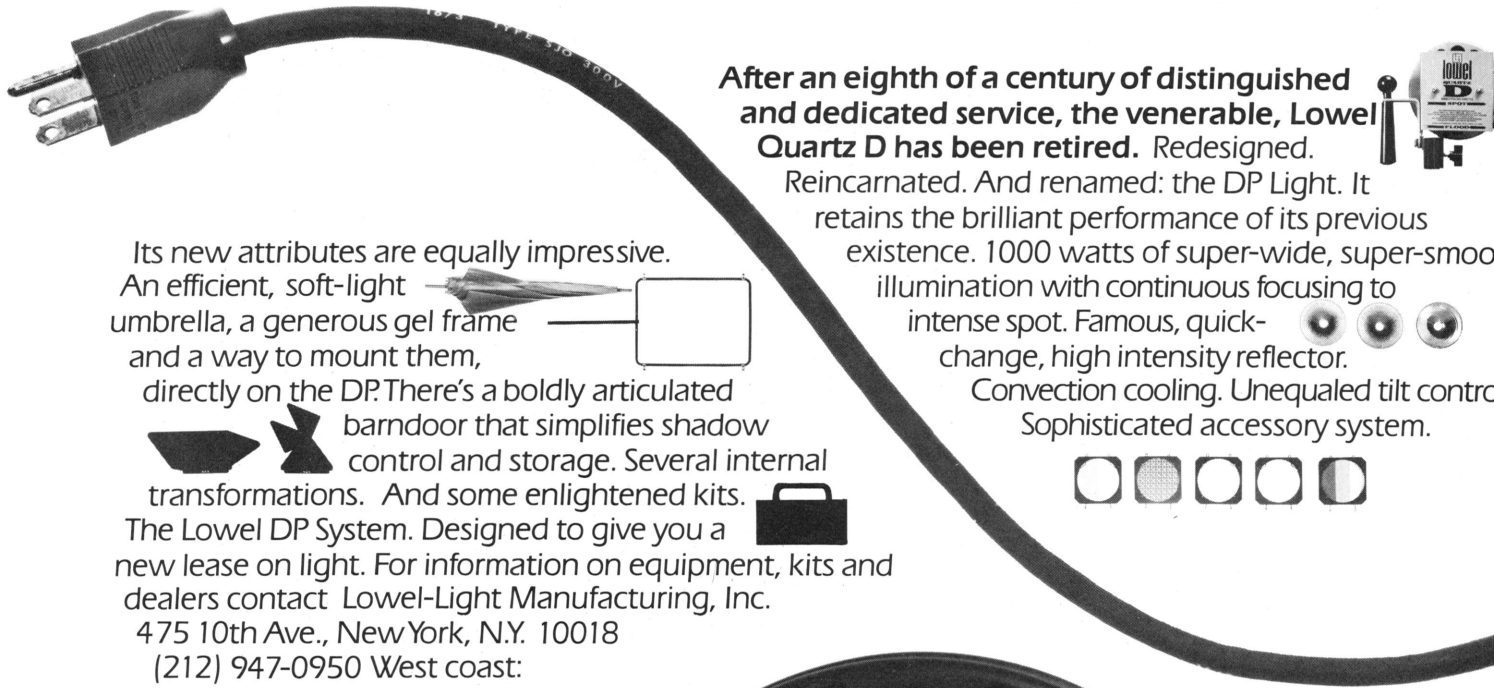

After an eighth of a century of distinguished and dedicated service, the venerable, Lowel Quartz D has been retired. *Redesigned. Reincarnated. And renamed: the DP Light. It retains the brilliant performance of its previous existence. 1000 watts of super-wide, super-smoo illumination with continuous focusing to intense spot. Famous, quick-change, high intensity reflector. Convection cooling. Unequaled tilt contro Sophisticated accessory system.*

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American Cinematographer

International Journal of Motion Picture Photography and Production Techniques

The American Society of Cinematographers is not a labor union or a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as Directors of Photography and have demonstrated outstanding ability. Not all cinematographers can place the initials A.S.C. after their names. A.S.C. membership has become one of the highest honors that can be bestowed upon a professional cinematographer, a mark of prestige and distinction.

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MAY 1982 VOL. 63, NO. 5

● **FEATURE ARTICLES**

438 The 54th Annual Academy Awards
446 The Academy Honors Joseph B. Walker, ASC
448 Academy Scientific or Technical Awards Presentation
450 The Five Films Nominated for "Best Cinematography" Award
Interviews with: Miroslav Ondricek—"RAGTIME"
Douglas Slocombe, BSC—RAIDERS OF THE LOST ARK"
Vittorio Storaro, AIC—"REDS"
Alex Thomson, BSC—"EXCALIBUR"
Billy Williams, BSC—"ON GOLDEN POND"
456 Kodak Honors "Best Cinematography" Nominees
460 "Oscarisms"—Little Known Oddities of the Awards
465 The Filming of "MARCO POLO"
475 "THE DREAM OF DON GUADALUPE"
494 Tape or Film—Part II

● **DEPARTMENTS**

428 What's New
430 The Bookshelf
432 Cinema Workshop
434 Talking Technically
489 Questions & Answers

ON THE COVER: The "Oscar," famed golden statuette trophy of the Academy of Motion Picture Arts and Sciences, awarded in recognition of top achievement in the various arts and crafts of film production. Cover design by HERB A. LIGHTMAN. Original photography by JAY KLAPPERMAN. Posterization by WARNER COMPUTER COLOR.

AMERICAN CINEMATOGRAPHER, (ISSN 0002-7928) established 1920, in 63rd year of publication is published monthly in Hollywood by ASC Holding Corp., P.O. Box 2230, Hollywood, California 90028, U.S.A. **SUBSCRIPTIONS:** U.S. $20.00; Canada/Mexico $25.00; all other foreign countries $30.00 a year (remit International Money Order or other exchange payable in U.S.). **ADVERTISING:** rate card on request to Hollywood office.

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Second-class postage paid at Los Angeles, California and at additional mailing offices. **POSTMASTER:** send form 3579, with change of address to, ASC Holding Corp., P.O. Box 2230, Hollywood, CA 90028.

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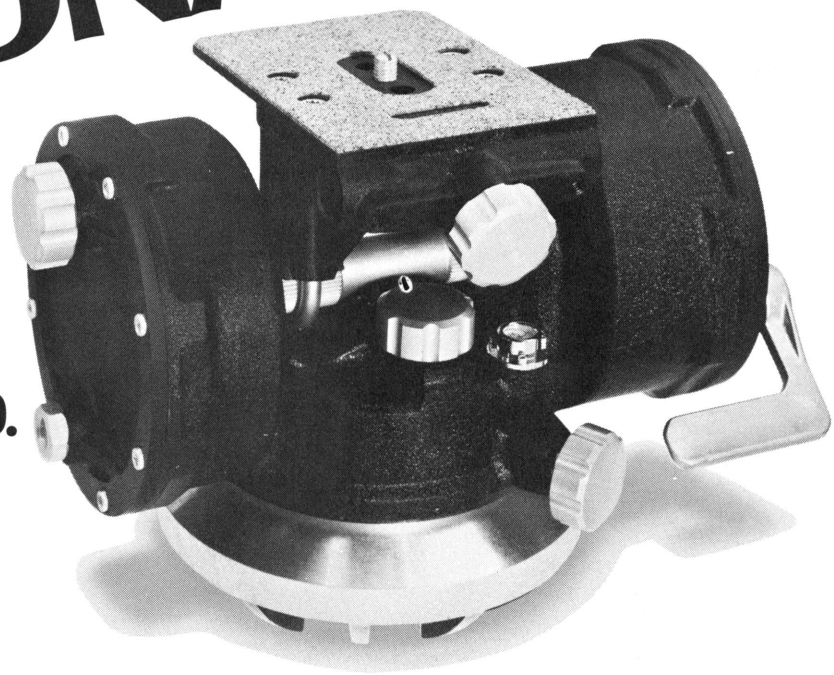

O'Connor Model 100. Fluid smooth control to follow the action in any direction.

SIMULTANEOUS PAN AND TILT CONTROL.

Unlike cumbersome gear heads that require tremendous coordination to operate the separate pan and tilt controls, the O'Connor 100 follows the action at any speed in any direction with the gentle touch of your hand. Panning and tilting are simultaneous, so the camera obeys your every command.

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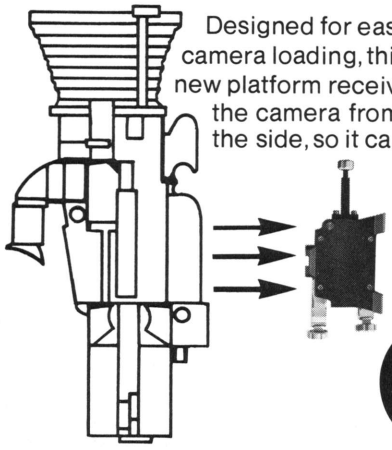
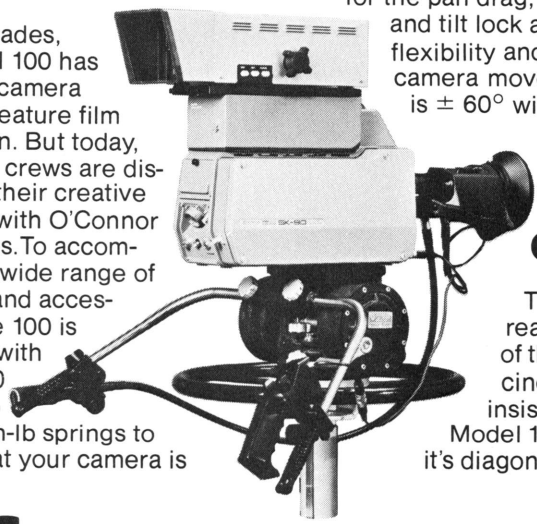


Designed for easier camera loading, this new platform receives the camera from the side, so it can be lifted more comfortably at the lens and the rear of the body. The mounting plate can be ordered to any length providing support for those extra long and heavy lenses. Plus, the platform is made adjustable to balance the camera on the head and it's a quick release type with a built in safety feature.

FILM OR TELEVISION.

For decades, the Model 100 has been *the* camera head for feature film production. But today, television crews are discovering their creative potential with O'Connor fluid heads. To accommodate a wide range of cameras and accessories, the 100 is available with a 300, 500 (standard) and 700 in-lb springs to assure that your camera is properly counterbalanced at all times. Double handles are also available for video users.



O'CONNOR PRECISION THROUGHOUT.

Built of magnesium and aluminum alloy castings, this low profile head weighs only 16 lbs. Separate controls for the pan drag, pan lock, tilt drag and tilt lock all improve the flexibility and repeatability of camera movement. The tilt range is ± 60° with a 360° pan.

ASK THE MAN WHO OWNS ONE.

There must be a reason why so many of the world's greatest cinematographers insist on the O'Connor Model 100. Maybe because it's diagonable.

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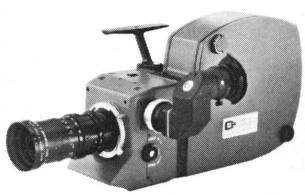

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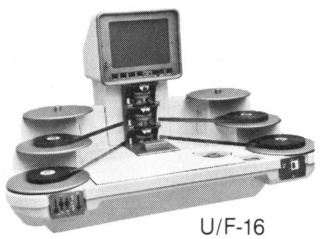

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WHAT'S NEW

IN PRODUCTS, SERVICES AND LITERATURE

MAGIC SLIPPERS FOR SMOOTH FILM EDITING

Magic Slippers, produced by KB Systems, control uneven film reels while editing film. Magic Slippers are designed to allow the film to take up or release from different size reels smoothly and one per reel is all that is required.

They fit all standard 5/16 inch grooved rewind shafts and are available for 16 mm in workprint tension and negative tension, Super 8, and 35 mm negative tension. The product is priced at $59.95 for six (16 mm or Super 8) and $69.96 for six (35 mm).

For further information contact: KB Systems, 10407 62nd Place West, Everett, WA 98204, (206) 355-8740.

•

INKY DINKY SINKY INTRODUCED BY IMAGE DEVICES

An underwater housing, the IDI Inky Dinky Sinky, is now available for the world's smallest professional 16 mm motion picture camera—the Envelope Minimum Possible (EMP).

The EMP camera can be used underwater for unusual shooting such as from on the person during a dive, on the body of a submerging car or mini-sub, mounted on a surfboard, or on the end of a crane arm as it is lowered to search for treasure.

This versatile underwater housing, made of rugged, anodized aluminum, was researched and developed by Image Devices International. It features: an anatomical handgrip, bracket for light meter, bracket for sport finder, an optically-corrected front dome port, and a remote underwater connector. A newly introduced 6.5 mm lens works very well in the small package. It accepts 30 meters (100 feet) of film and has a slight negative buoyancy. A water-in-housing warning detector emits a pulsating beep if there is any kind of leak.

Custom modifications to the basic IDI Inky Dinky Sinky are available. Dimensions are: 14 cm (5½ in.) high by 30 cm (12 in.) long. Width at body of housing: 12 cm (4¾ in.). Weight with EMP camera 5 kg. 443.2 g (11½ lbs).

For further specifications and prices of the IDI Inky Dinky Sinky housing, contact: Image Devices International, 1825 NE 149 St., Miami, FL, 33181, USA, Phone 305-945-1111, Telex 51-9348, TWX 810/845-4242, OR Image Devices International, 1651 Phoenix Blvd., Atlanta, GA, 30349, Phone 404/996-0000, TWX 810/766-1060.

•

HANG IT ALL WITH HEAVY DUTY SWIVELING CLAMP

Bogen's new Heavy Duty Swiveling "C" Clamp weighs less than 3½ lbs., yet it is load-rated at 165 lbs. (75kg.) which means that it has been subjected to a static test at more than ten times its rating. Adjustable jaws open to handle any pipe up to 3½ inc. in diameter and there's a 360° locking swivel which has sockets for 28mm (1⅛" in.) and ⅝ in. stud. As an extra safety feature, a wire rope safety chain is also available.

For more information, write Bogen Photo Corp., 100 So. Van Brunt St., P.O. Box 448, Englewood, NJ 07631.

•

PIONEER MARKETING CORPORATION OFFERS NEW VIDEO AND FILM CAMERA STAND

The Model 3300 is specifically designated to accommodate video, film, slide and filmstrip cameras. Pioneer sells the Model 3300 for $14,500.00 (without camera), and will also supply and mount a video or film camera of customer choice. Standard features of the Model 3300 include: Columns 8.5-ft. high, compound with N/S, E/W movement, 360 degree rotation, two 24-in. peg bars, platen assembly, 9 × 12-in. openings for underlight, pantagraph, motorized camera zoom with variac speed control, 5-digit counters, handcranks for peg bars, N/S, E/W, and zoom, and heavy gauge angle iron base.

Optional features include: Automatic follow-focus on camera lens, special lens mounts, lenses, underlight, aerial image projector, rotoscope for film cameras, video cameras, film cameras, slide and filmstrip cameras, floating peg bar assembly, motorized compound, and motion control system.

For more information contact Pioneer Marketing Corporation 7702-4 Balboa Blvd., Van Nuys, CA, 91406, (213) 787-9099.

•

NEW GITZO DOLLIES INTRODUCED

Two new lightweight and collapsible, yet solid, smooth-rolling Gitzo dollies accept all Gitzo tripods from Sport to Tele Studex, as well as other tripods, for photo, cine, video cameras and other instruments up to 65 lbs. The three shoes easily fix the tripod legs to the dolly, and can be moved toward the inside, for five different positions. Two easy-to-use footpedals provide tight locking and release of each individual wheel. A ⅜" screw in the center of the dolly permits mounting of tripod heads and cameras for extra low positions, or of a pan-tilt cradle for tape and videotape recorders, monitors, accessories, etc. Other Gitzo dollies are available for either very light, or even heavier tripods, for cameras up to 250 lbs.

A Full Five-Year Gitzo Warranty Buyer Protection is included—for further information: Karl Heitz, Inc., 979 Third Ave., New York, NY 10022.

•

UNDERGROUND STREET IN NEW YORK DISCO AVAILABLE FOR COMMERCIAL SHOOTS

WEDNESDAY's, conveniently located on East 86th Street, is a director's dream for location shoots with no adverse weather to worry about yet plenty of space to maneuver props and crew.

Where else but WEDNESDAY's can you find a block-long underground complex designed to resemble a quaint European street with umbrella-topped cafe tables, a penny arcade, a Wine and Cheese shop and Harry's American Bar (just like the cafe-lined streets of Paris, Rome and many others). WEDNESDAY's also features an expansive dance floor.

New York's "longest running disco," WEDNESDAY's, is now making its magnificent 14,000 square feet of space available to magazines and commercial houses for location shootings.

Anyone interested in further information or photogaphs, please contact: Madelyn Fudeman or Nicole Satescu at: (212) 247-2159. ■

July American Cinematographer features:
"BLADERUNNER"
Jordan Cronenweth,
Director of Photography
Ridley Scott, Director
Richard Yuricich, Special Effects

FILM OR VIDEO?

FILM OR VIDEO?

The Elemack Cricket for film or electronic photography.

Until recently, production techniques for film and video have varied greatly. The common need however has always been for good camera support to provide stability and mobility. Elemack has designed the first film and video production dolly that fills both these important needs.

MOBILITY

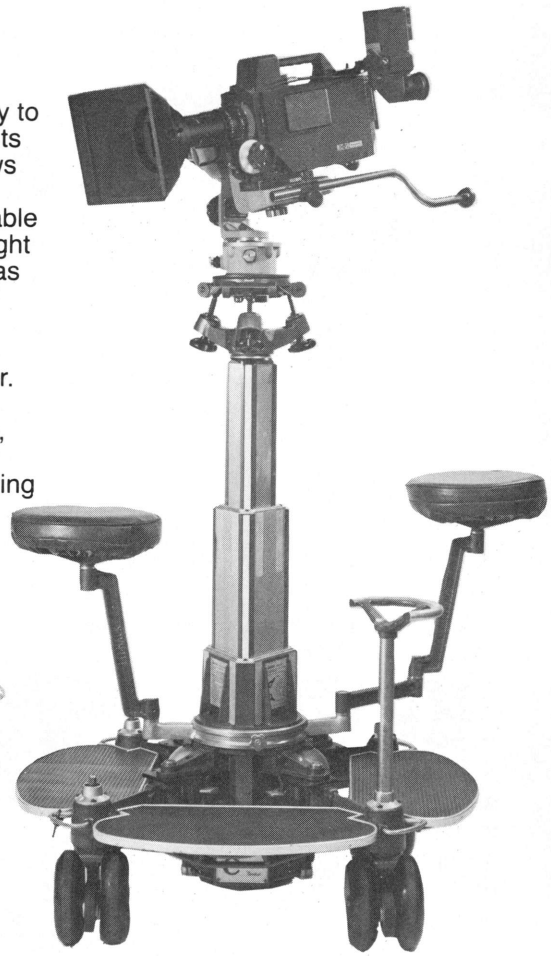
The Elemack Cricket dolly incorporates all the features of the heavier traditional studio dollies and pedestals, however its light weight allows it to be loaded with ease even in the back of a station wagon.

STABILITY

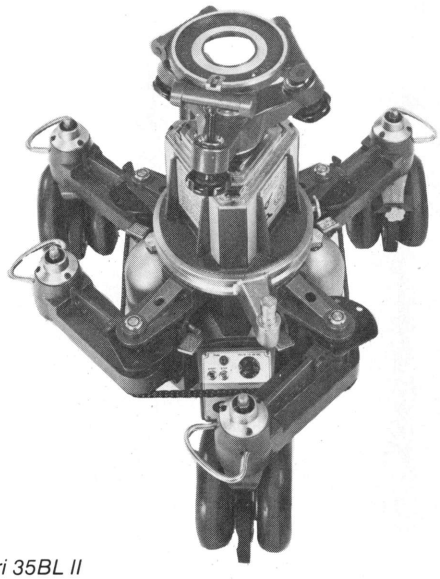
The new Cricket features a precision crafted hydraulic power column with up and down travel of 26″ and with automatic feathering at either end for soft starts and stops. Sturdy construction and precision fitting eliminates any possibility of column wobble.

GREAT LEGS

The secret of the Cricket's ability to work in cramped spaces lies in its legs. This patented design allows many adjustable positions. Its unique versatility offers remarkable ease of handling especially in tight corners and through doorways as narrow as 16″. The four synchronized wheels can be changed from *crab* position to *steer* by a simple push of a lever. The uniqueness of the Cricket does not end with its small size, its hydraulic power column, nor the design of its legs. With seating for two and by incorporating various accessories such as the jib arm and low shot bracket, the Cricket takes on many of the features of a production crane!



Shown with Ikegami EC-35



Shown with Arri 35BL II

NOW ON TRACK

Elemack's new patented flat top track coupled with the articulating bogy style wheels gives the video production the same freedom, style and mobility once only associated with film. Easily loaded onto the track, the fully loaded Cricket moves with less effort than other dollies for those smooth bump-free tracking shots.

Whether you are shooting film or video, your camera needs all the support it can get. The Elemack Cricket gives you all the support you'll ever need. Available for sales and rental.

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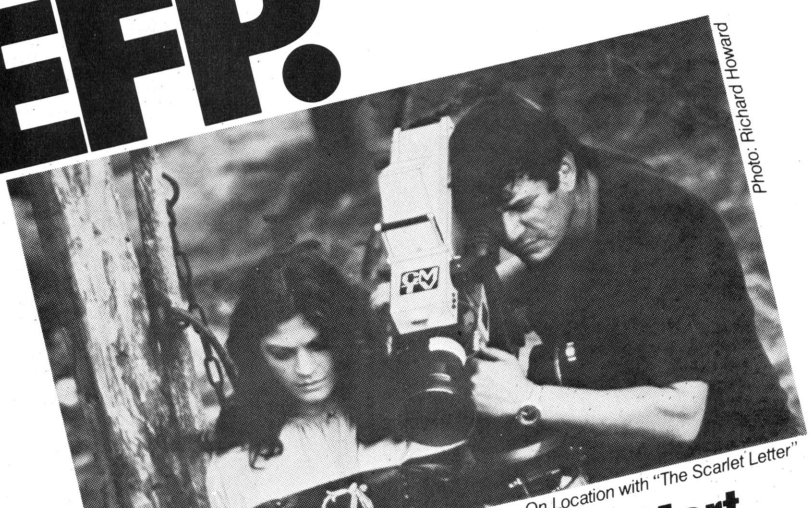

Photo: Richard Howard

On Location with "The Scarlet Letter"

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Whether you're shooting a news story, a commercial, a drama or a production for the performing arts, Camera Mart can put the right ENG/EFP package together for you. Our extensive inventory includes the latest equipment backed by our highly skilled staff. They're pros committed to providing you with the best package for your shoot plus help with technical problems of any kind. In many cases they've already solved problems similar to yours. So, call today and find out just how well equipped we are.

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THE BOOKSHELF

By GEORGE L. GEORGE

ASPECTS OF CINEMA

An in-depth study edited by Rick Altman, GENRE: THE MUSICAL gathers significant articles and essays on a movie type whose artistic merits were long underrated by critics, but enthusiastically received by the public. The musical film's structure, function and meaning are perceptively probed in this scholarly survey (Routledge & Keegan Paul $19.95/9.95).

The evolution of the star system, the nature of certain top performers' histrionic gifts, and the effect of their screen appearance on our lives are explored in THE MOVIE STAR, a stimulating collection, edited by Elisabeth Weis, of essays and interviews by members of the National Society of Film Critics (Penguin $12.95).

The craft of 17 film/TV comedians is explored by Steve Allen, a talented laugh-getter himself, in FUNNY PEOPLE, a keen appraisal of the style, essence, and methods of such contemporaries as Mel Brooks, Peter Sellers, Steve Martin, Lily Tomlin (Stein & Day $12.95).

The story of persistent battles against censorship by a famed British comedy team is narrated by Robert Hewison in MONTY PYTHON: THE CASE AGAINST, a well-documented and often hilarious volume disclosing numerous attempts by BBC to truncate their material and by various self-appointed guardians of public morals to ban their films (Grove $9.95).

Theoretical aspects of cinema's esthetics and ideology are discussed in two significant volumes. THE AUTONOMOUS IMAGE by A. J. Prats considers the new humanism in post-war films, contrasting their essentially visual approach with past verbal narrative methods (U. of Kentucky Press $14.50). In IMAGES AND THE IMAGELESS, Thomas M. Martin views religion as a catalyst between film as a reflection of society's basic identity and film's power to change that identity (Bucknell U Press $18.50).

VIDEO VARIETIES

In HOW TO PRODUCE AN EFFECTIVE TV COMMERCIAL, ad agency executive Hooper White offers a thoroughly businesslike analysis of the job, describing expertly the complex production process from its conception—the agency

domain—to the finished product, largely under the guidance of the director (Crain Books $25.95).

The ominous prospect of big government and big business control of our private and public lives through "media manipulation" is raised in John Wicklein's ELECTRONIC NIGHTMARE, a hard-hitting exposé of the "communication revolution" that threatens to invade every area of our activities (Viking $14.95).

Prime-time network programming practices are closely examined by Marc Eliot in AMERICAN TELEVISION, revealing the extent to which external forces—corporate, governmental and social—affect the style and content of video shows (Doubleday $15.95).

Compiled by Tim Brooks and Earle Marsh, THE COMPLETE DIRECTORY TO PRIME TIME NETWORK TV SHOWS is a revised, updated and enlarged listing of over 3000 series' programs, with cast, synopsis and runs (Ballantine $12.95).

In SATURDAY MORNING TV, Gary H. Grossman sums up 30 years of children's shows, an entertaining survey that effectively charts the course of these programs, spotting changes in trends and measuring the impact of advertisers and consumer action groups (Delacorte/Dell $19.95/12.95).

An informative appraisal of a standard television character, Richard Meyer's TV DETECTIVES surveys the evolution of the *genre,* its popularity, and the contribution of creative production personnel and such innovative producers as Norman Lear (A. S. Barnes $14.95).

An equitable balance-sheet of television's successes and failures during the last decade, Sally Bedell's UP THE TUBE is an informed and appreciative appraisal, focusing on the enterprising career of TV producer Fred Silverman (Viking $13.95).

The third edition of THE VIDEO SOURCE BOOK provides a comprehensive guide to some 35,000 pre-recorded cassettes or discs in some 400 categories—entertainment, education, fine arts, business. Each entry is fully described; an index lists 635 distributors servicing users in home, school, CATV and other situations (Gale Research for library trade, and National Video Clearinghouse, $95 + $4 handling/shipping).

PERSONALITIES ON PARADE

Few actresses have created as much controversy in their professional, private and social activities as is found in JANE FONDA: THE ACTRESS IN HER TIME. This informative and factual portrait by Fred Lawrence Guiles recreates the country's militant mood of the 1960s and early 1970s, placing Fonda's dynamic personality in the context of that turbulent period (Doubleday $16.95).

The pin-up girl of WWII is revealed in Doug Warren's colorful biography BETTY GRABLE as a woman in conflict with her glamorous career (St. Martin's $12.95). Claire Bloom's delightful autobiography, LIMELIGHT AND AFTER, evokes movingly and wittily the star's stage and screen achievements and her subdued private life (Harper & Row $13.95). Will Holtzman's JUDY HOLLIDAY paints the gifted late actress as an insecure woman thrust by personal magnetism, intelligence and courage into an all-too-brief Hollywood and Broadway stardom (Putnam $13.95).

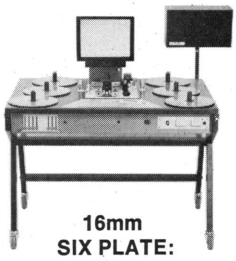
Michael Sellers, in P.S. I LOVE YOU, divulges unkind and self-serving, but obviously accurate details about his temperamental father, Peter Sellers, whose unpredictable behavior wreaked havoc with his professional and private life (Dutton $12.95). In CARY GRANT: THE LIGHT TOUCH, Lionel Godfrey depicts the actor's 34-year film career as a pragmatic compromise between his complex nature and nonchalant appearance (St. Martin's $10.95).

Barbra Streisand's formidable personality is perceptively captured by Donald Zec and Anthony Fowles in BARBRA, their detailed biography of the superstar. Eminently quotable material from admiring friends and disappointed detractors give substance to this fascinating coverage of an exciting woman (St. Martin's $12.95).

In THE COMPLETE ELVIS, editor Martin Torgoff compiles an encyclopedic portrait of the performer. Interviews, articles, rare photographs, vintage posters precede an exhaustive listing of all of Presley's films and records, as well as individuals whose paths crossed his gregarious existence (Delilah $13.95).

Film historian Leonard Maltin displays his considerable expertise in THE GREAT MOVIE COMEDIANS. From Chaplin to Woody Allen, and including such old timers as Harry Langdon, Marie Dressler and Fatty Arbuckle, the comedic gifts of 22 performers are insightfully scrutinized in this enjoyable book (Crown/Harmony $5.95). ■

KEM
RS-2



16mm
SIX PLATE:
1 PICTURE, 2 TRACKS

35mm
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1 PICTURE, 2 TRACKS
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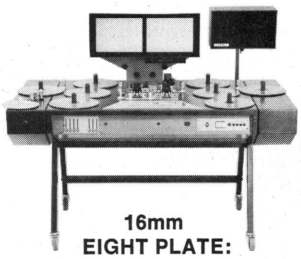

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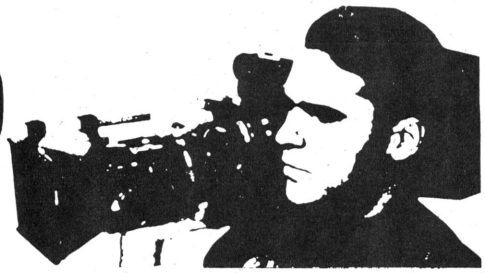


By ANTON WILSON

SOLID STATE VIDEO

The NAB convention in Dallas this past month is sure to beat all records for size and attendance. The equipment exhibits filled both the upper and lower levels of the convention center. This annual event not only presents the latest in broadcast technique and hardware, but it also foreshadows future trends in technology.

Previous NAB conventions introduced the one-piece combination camera/VTR which is much closer to reality at the present. More than seven such units were shown this year and marketing should begin this summer.

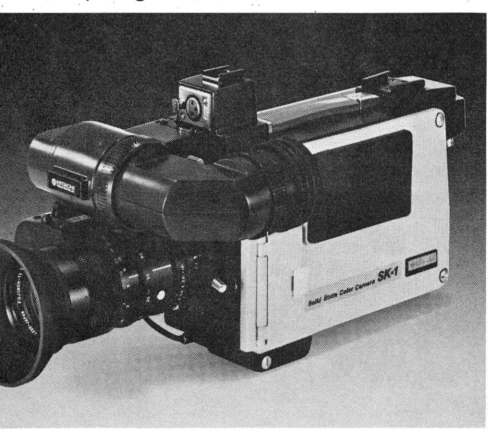
The hint of the future for this year came from Hitachi with their all solid-state high-resolution video camera. It has always been a foregone conclusion that all video cameras would someday be completely solid-state, but that day may be closer than anticipated. Hitachi successfully introduced an all solid-state camera into the consumer market earlier this season. It operates with a single MOS (metal oxide semiconductor) image sensor and is causing quite a sensation. For the professional market, Hitachi took the technology to the next step.

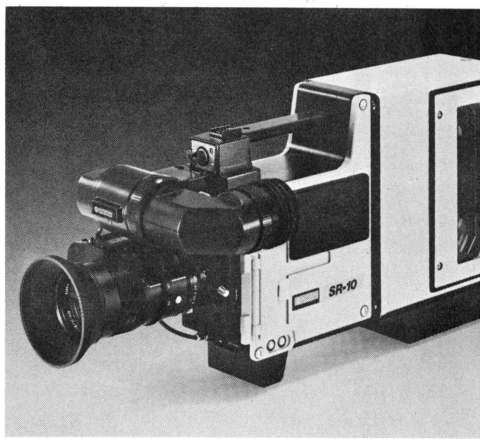
The Hitachi SK-1 is billed as the "World's First High Resolution Solid-state ENG Camera using MOS Image Sensors." This camera uses three MOS elements combined with a prism for the solid-state equivalent of a professional three-tube camera. The advantages of the solid-state design are manifold. According to Hitachi, the new SK-1 weighs only seven pounds with viewfinder, making it lighter and smaller than any conventional three-tube camera. The unitized contruction of the prism and MOS elements eliminates registration problems and assures resistivity to vibration and shock. The MOS design can also be expected to increase the usable life of the camera. Other advantages include the elimination of after image and burn in. This not only results in better video, but also helps to achieve the so-called "film look." The MOS elements eliminate geometric distortion and are less vulnerable to external magnetic fields. The camera draws only eight watts which is about one-half to one-third that of conventional three-tube cameras. A standard four amp hour NiCad will run the camera for almost six hours!

The picture quality is quite impressive. The horizontal resolution is in excess of 450 lines and the signal-to-noise ratio is 49 dB (Y channel). These figures are not quite equal to those of the best three-tube cameras, yet the SK-1 produces an excellent picture. These specifications suggest that the SK-1 would be perfectly matched with either ¾-inch U-matic VTR's or the newer ½-inch professional formats.

Hitachi has also incorporated the basic SK-1 camera into two camera/VTR combo units. The SR-10 couples the SK-1 camera with a professional quality ½-inch VHS format VTR which records 20 minutes per cassette. This is the same format that RCA, Panasonic, and Ikegami have chosen for their combo-cameras and I am inclined to believe it will become the ½-inch professional standard. The SR-10 weighs under 20 pounds with viewfinder, microphone, lens, cassette and battery. It draws only 19 watts, less than most conventional cameras *without* an attached VTR.

Hitachi SK-1: "The World's First High Resolution Solid-State ENG Camera using MOS Image Sensors." This camera weighs only seven pounds and uses a unitized prism with three MOS (metal oxide semiconductor) image sensors.



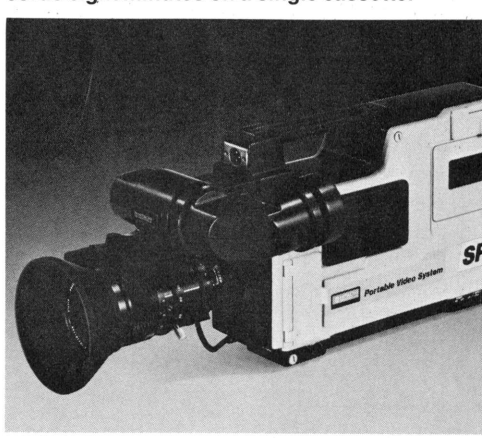


Hitachi SR-10: This is the SK-1 camera coupled with a professional ½-inch VHS format VTR. The entire package with cassette and battery weighs under 20 pounds.

The SR-1 mates the SK-1 camera with an integral ¼-inch CVC type VTR. This package weighs only 16½ pounds when fully loaded as above. Current consumption is a mere 14 watts and the ¼-inch cassette has a recording time of eight minutes.

The Hitachi MOS technology is certain to be quite attractive to ENG and documentary production but EFP and most one-inch VTR production is likely to remain the domain of the high-end three-tube cameras for some time to come. This industry, however, is well known for its surprises. ■

Hitachi SR-1: This is the SK-1 mated with an integral ¼-inch CVC format VTR. The unit weighs only 16½ pounds complete and records eight minutes on a single cassette.



COMING NEXT!

American Cinematographer will feature "ANNIE," Directed by John Huston

Director of Photography, RICHARD MOORE, ASC

Merl Dobry takes off again...

with Cinema Products custom-designed camera mount and GSMO.

Hit head-on by the landing gear of a fast-descending stunt plane he was filming, Merl Dobry got knocked off his camera car. Regaining consciousness three and a half weeks later, the famous aerial cinematographer, sky-diver, underwater and stunt cameraman found himself with his right shoulder and arm shattered with some 20-odd compound fractures and major damage to arteries and nerves.

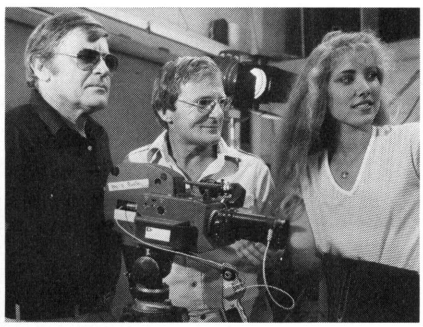
Undaunted by the near-fatal crash, three years of reconstructive surgery and physical rehabilitation—and despite the resultant permanent paralysis in his right shoulder and arm—Dobry was determined to use his reborn skills and get back into production.

"My main problem, though, was how to use standard camera equipment which is basically designed for two-handed operation," says Dobry, whose production company is based in Santa Barbara, California. "Enter Cinema Products and GSMO.

"GSMO, of course, was the obvious choice. Not only is it the most lightweight professional 16mm production camera around, it also features crystal-controlled variable speeds from 12–64 fps (including an optional 30 fps speed), integral auto slating and pilotone outputs, and a choice of quick-change cassette-load magazines—the standard 400′ magazine as well as the new, low-profile, ultra-lightweight 100′ magazine. A most versatile 16mm production camera for a wide range of applications. In short, just what the doctor ordered.

"Moreover, Cinema Products' outstanding engineering team was willing to go the extra mile on my behalf. Constructing a custom-designed GSMO mount (patterned after the Steadicam® operator's vest), with J-5 handgrip power zoom and camera start/stop control adjustable for convenient left-handed operation. Comfortable and functional to the last detail. In case of emergency, I just pull on the rip cord . . . and I'm free of camera and mount in seconds!

"Thanks to Cinema Products, sporting my best 'designer suit' and GSMO, I'm back in the swing again. Working on commercials and documentaries. Flying and filming again."



Merl Dobry (center) lines up the next shot for a Weinmann ski boots commercial, produced for the Robert Hammond agency (Santa Barbara), as creative director Bob Hammond and model look on.

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TALKING TECHNICALLY

By DAVID W. SAMUELSON

TRAVELLING—MATTE "SIMPLIFIED"

During the past few months I have written about the Front Projection system of composite photography. The time has now come to talk of the Blue-Screen Travelling-Matte Process.

As is well known, this method of composite cinematography is achieved by photographing a foreground image in front of an intensely blue background and combining it subsequently with a background image with the aid of opaque male and female mattes which accurately mask the foreground and background images so that they can be printed separately onto a single combined internegative.

T-M is sometimes preferred to other forms of process photography because it requires a minimum of fuss and apparatus on the production floor and a great deal of image manipulation can be done at the optical printer stage.

Other advantages are that there are less restrictions on dollying and tracking the camera relative to the foreground than there are with front or back projection, it is possible to bring the nearest foreground object closer to the camera relative to the screen than it is with front projection, there are no centre hotspot problems necessitating the use of relatively long focal length lenses, you can use a larger background screen than you can on back projection and it is not necessary to shoot the background plates until after the foreground has been shot.

When used for shooting miniatures the possibility of photographing the foreground in slow motion to be married to a background shot at normal speed is also sometimes useful.

Disadvantages are that you cannot produce the combined image immediately, (although it is possible to get an idea of what the final result will look like by combining a TV image from the film camera with a TV transfer of the background plate, if it has been shot beforehand, and view the result on a monitor), it is not as simple to introduce secondary images and atmosphere effects as it is through the back of a front projection beam-splitter mirror, the boundaries between the foreground and background images are sometimes very hard and have been known to have a blue tinge, it is difficult (but not impossible) to have any part of the foreground coloured the same blue as the background, reflections and highlight may apear as holes in the foreground unless special work is done to prevent this and not many laboratories or even special effects houses in the world are equipped, prepared or knowledgeable enough to make the composite internegative.

A first requirement for the process is an intensely blue background screen of a very specific colour which will only expose the blue sensitive layer of the camera negative and which is bright enough to produce an exposure level denser than any white in the foreground.

In the past, blue painted backings and cycloramas have been used, but these days screens made of blue translucent material lit from behind are usually preferred. Large front-lit screens are a real problem to light to a sufficient intensity, often requiring large numbers of carbon arc lamps which create an intolerable amount of heat and smoke, requiring the studio doors to be opened wide between takes, are labour intensive and cause time delays while the carbons are trimmed. The most satisfactory alternative means of lighting large T-M backings are the various types of metal halide lighting. Although these can be expensive in the quantities required, they do produce less heat, require and consume less electricity for the equivalent light output and, once set, require no further tending.

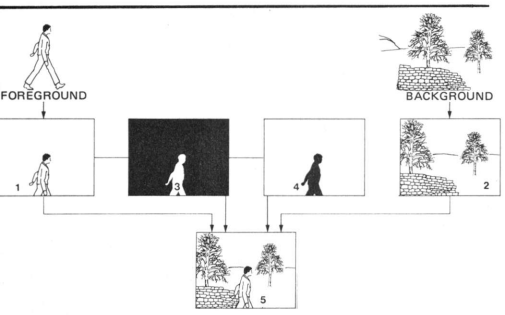
The latest technology for lighting Stewart T-Matte Blue translucent screens from behind is to use large numbers of fluorescent tubes which are inexpensive to buy and to operate and produce no heat. To eliminate the possibility of flicker during a take it is necessary to use A.C. to ignite them initially and then to switch to D.C. to give ripple-free light.

An advantage of the front-lit screens over rear-lit translucent screens is that a hard shadow cast by a foreground object can be transferred to the composite print, greatly enhancing the illusion. Of course, if the foreground subject is supposed to be a flying object, then shadows are a positive disadvantage, in which case a back-lit translucent screen is to be preferred.

By the use of separate auxilliary matte

Continued on Page 516

FIGURE 1

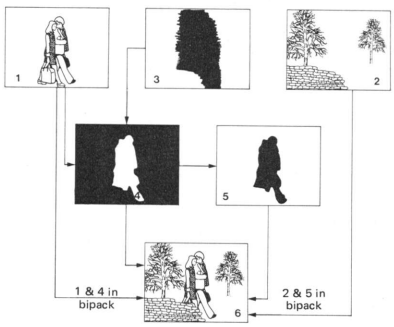


INGLE FOREGROUND IMAGE SUPERIMPOSED IN FRONT OF A ACKGROUND IMAGE.

he foreground subject is photographed against a blue backing and the background hotographed in the normal manner.

1. Camera negative of foreground.
2. Camera negative of background scene.
3. B & W female matte of foreground subject.
4. B & W male matte.
5. Combined CRI or positive made by printing 1 in bipack with 3 and 2 in bipack with 4.

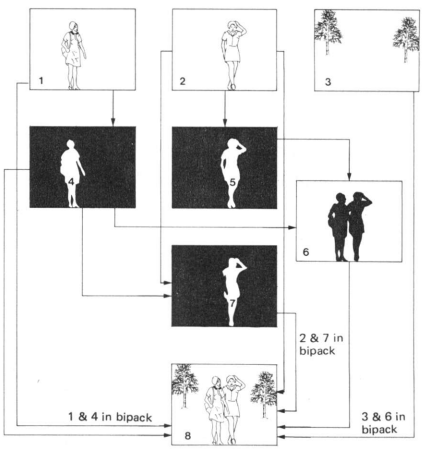
FIGURE 2



FOREGROUND IMAGE SET BEHIND A SECTION OF BACKGROUND IMAGE

1. Camera negative of foreground.
2. Camera negative of background scene.
3. Hand drawn matte around section of background scene.
4. Female matte made from foreground negative and auxiliary matte
5. Combination print made by printing 1 in bipack with 4 and 2 in bipack

FIGURE 3



ONE FOREGROUND IMAGE PASSING IN FRONT OF ANOTHER FORE GROUND IMAGE AGAINST A SEPARATE BACKGROUND IMAGE.

1. Camera negative of dominant foreground subject shot against blue back
2. Camera negative of secondary foreground subject shot against blue back
3. Camera negative of background scene.
4. Female matte of 1
5. Female matte of 2
6. Male matte of 4 and 5
7. Female matte of 2 and 4
8. Combination print of 1 printed in bipack with 4, 2 printed in bipack wi and 3 printed in bipack with 6.

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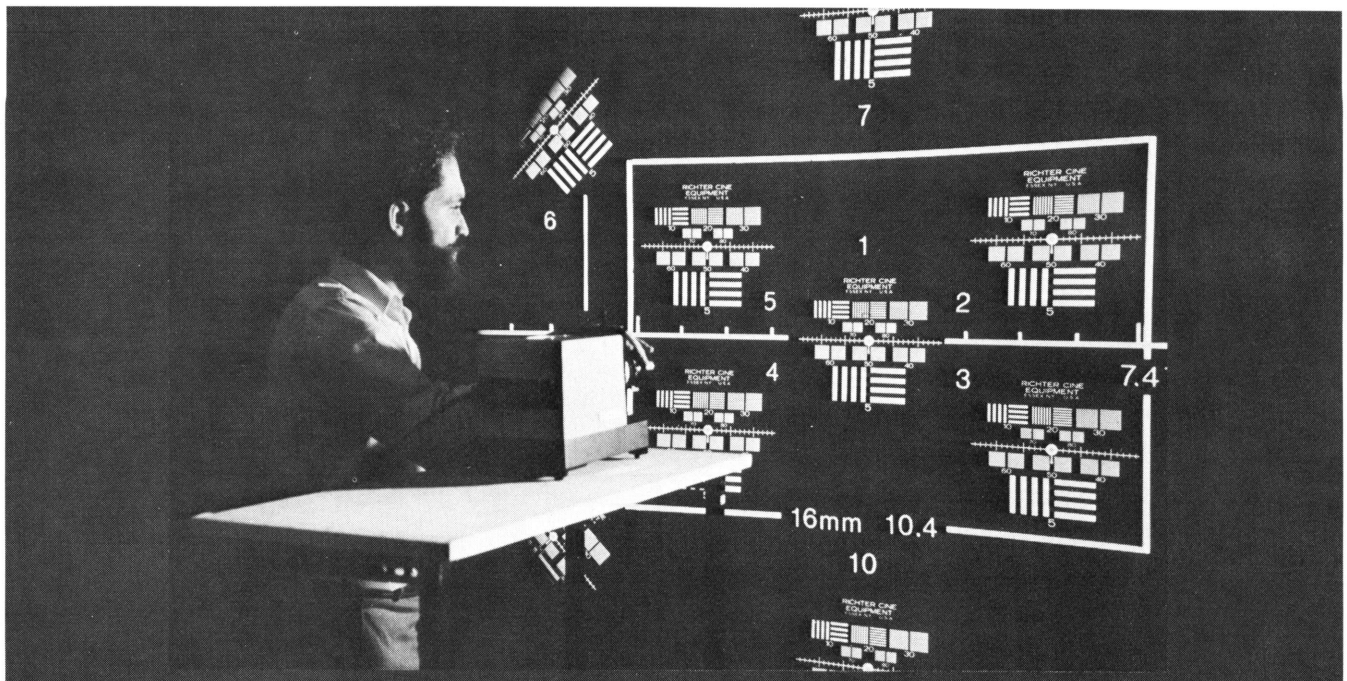

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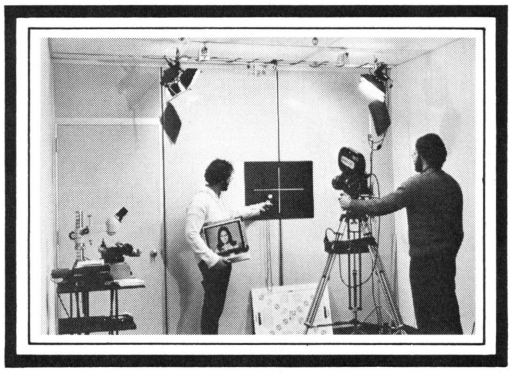

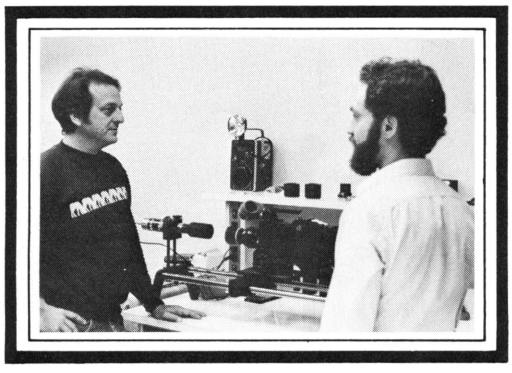

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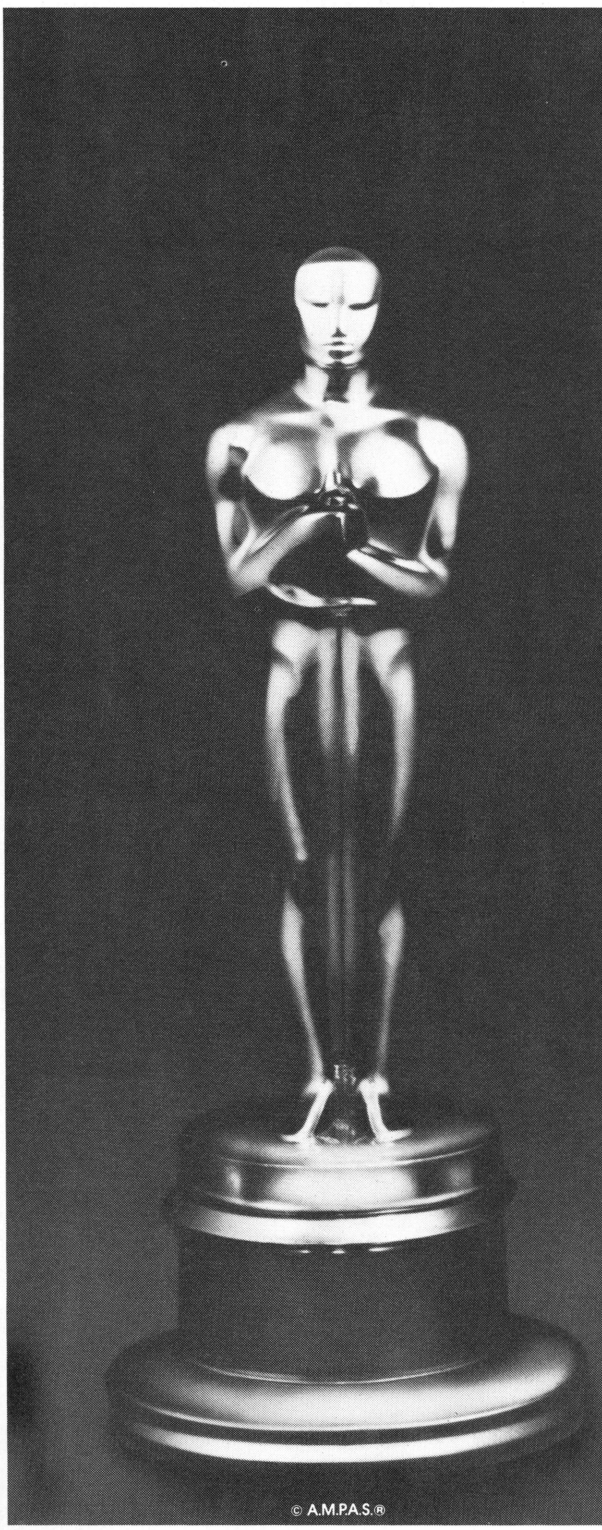
Oscar goes to a film film people said couldn't be made.



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Every once in a while, a film comes along that is so significant an influence on the advancement of motion picture production that the Academy of Motion Picture Arts and Sciences gives this film its highest award.

It happened this year.

The film is Fuji A 250.

Simply put: Fuji A 250 is the world's fastest 16 mm and 35 mm negative color motion picture film, the ultra-high speed film a lot of film people said couldn't be made.

While this remarkable film offers high speed, it still maintains fine grain, high definition, natural color reproduction, and a wide exposure latitude. So wide, in fact, Fuji A 250 is commonly used at 500 ASA. The film is incredibly effective at low light levels, and it performs beautifully in both indoor and outdoor work.

The result is that the cinematographer and producer can now realize artistic, technical, as well as economic advantages (through energy saving) they never thought possible.

Fuji A 250 is a product of a commitment to research and development that has made Fuji the innovative leader it is today, not simply in motion picture film, but in still film, color paper, X-ray film, microfilm, reprographic film, graphic arts film, presensitized offset plates, magnetic tape, and a great deal more.

Further recognition of Fuji leadership is that Fuji has been named the Official Film of the 1984 Los Angeles Olympics. Fuji will not only be the film used by the press corps to catch the Games; Fuji on-the-spot processing facilities will make sure those winning shots will be true-to-the moment and on-the-record, to be reproduced in magazines and newspapers all over the world.

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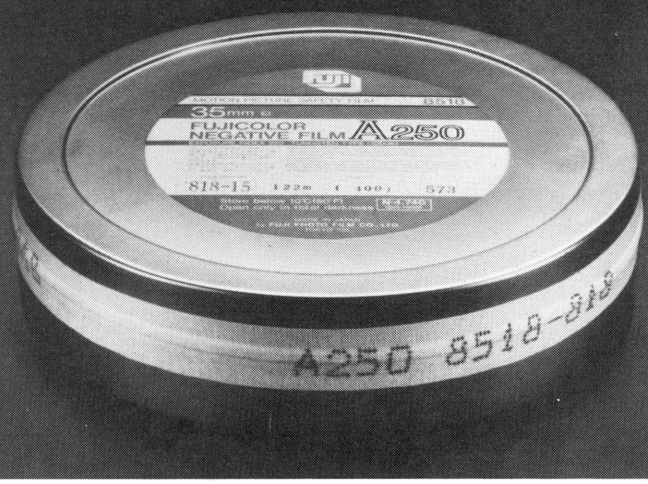


THE 54th ANNUAL ACADEMY AWARDS

On this special night the artists and artisans of the Film Capital of the World dress up and turn out in force to pay tribute to their own

By HERB A. LIGHTMAN

Early on the morning of March 29th, various Los Angeles radio and television weather forecasters struck terror to film industry hearts by predicting the unthinkable: it would rain that afternoon and evening, just in time to make a sticky wicket out of arrivals at the 54th Annual Academy Awards Presentation.

For once the forecasters were right. Outside the Dorothy Chandler Pavilion of the Los Angeles Music Center die-hard fans, many of them soaked to the skin after as long as three hours in the rain, huddled under blankets, raincoats, umbrellas and sodden newspapers. More crowds surged behind ropes on both sides of the street, waiting for a glimpse of screen favorites, their bodies soggy, but their spirits apparently undampened.

For those of us assigned to cover this glamorous event for the various media it was a kind of gooey Hell. TV cameramen battled each other to the point of mayhem for tripod space. Frantic photographers scrubbed their lenses with cleaning tissue to dispel the raindrops. Commentators hung onto notes that had turned into large spitballs with the ink running.

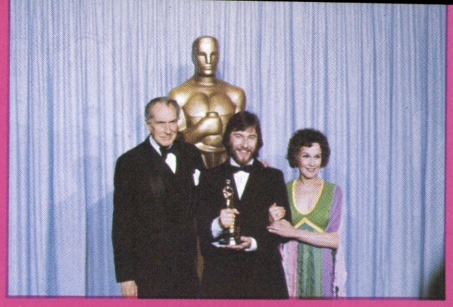
Meanwhile, the traffic was tied in a chaotic snarl as stretch limousines disgorged their elegantly dressed, bejeweled human cargoes at the curb. Red-jacketed parking attendants carrying umbrellas (their boss had bought out the local Thrifty Drug Store's entire supply of 50 bumbershoots) escorted the famous and not-quite-famous to where Army Archerd could accept or reject them for mini-interviews. Many celebrities simply bolted from their cars and sprinted toward the dry haven of the Pavilion's foyer, intent upon salvaging expensive hair-dos. It was a mess.

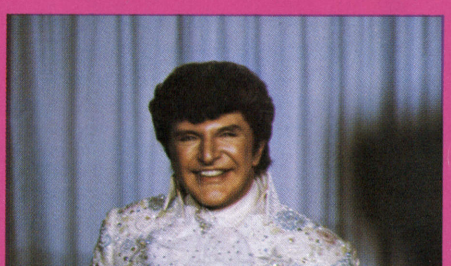
ON WITH THE SHOW

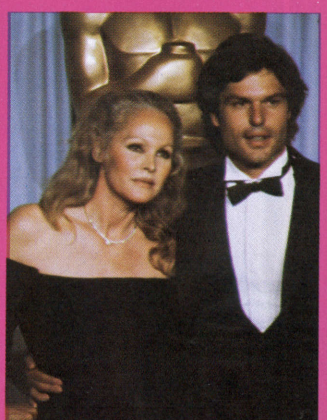
Once the electronic spectacle hit the airwaves things got better. Johnny Carson, hosting the telecast for the fourth consecutive year, paid warm tribute to his predecessor, Bob Hope, who was seated in the audience, and he included in his patter many in-joke references to the current slump in the Hollywood film industry.

Appearing as presenters this year were (in alphabetical order): Dan Ackroyd, Karen Allen, Ursula Andress, Christopher Atkins, Richard Benjamin, Carol Burnett, Chevy Chase, Morgan Fairchild, Joel Grey, Harry Hamlin, Robert Hays, Kim Hunter, Timothy Hutton, Jerzy Kosinski, Jack Lemmon, Liberace, Walter Matthau, Kristy McNichol, Bette Midler, Roger Moore, Ornella Muti, Gregory Peck, Paula

(ABOVE RIGHT) When the rain finally stopped on Oscar night, the thoroughly soaked crowds outside the Dorothy Chandler Pavilion of the Los Angeles Music Center cheered their favorite stars with undampened spirits. (BELOW LEFT) One of several spectacular musical numbers was the smashing 11-minute tribute to the late composer Harry Warren. (RIGHT) A stunning set by Production Designer Ray Klausen formed a colorful background for the choreography attendant to a presentation of "Best Costume" nominees. (Photographs by HERB A. LIGHTMAN, MICHAEL J. SULLIVAN and the ACADEMY OF MOTION PICTURE ARTS AND SCIENCES.)







Escorted by a bevy of attractive ladies, legendary cinematographer Joseph Walker, ASC, first recipient of the Gordon E. Sawyer Award for Technical Achievement, enters the Dorothy Chandler Pavilion. Walker was lauded for the many technical innovations which he introduced into cinematography—among them, to name just one, the zoom lens.

Prentiss, Vincent Price, Howard Rollins, Jr., Sissy Spacek, John Travolta, Jack Valenti, Jon Voight, Rachel Ward, Paul Williams and Deborah Winger.

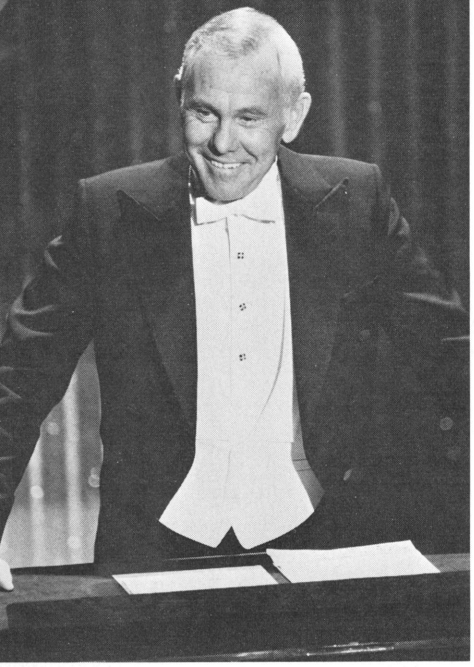
While the stars are the major reason that millions of viewers all over the world watch the Oscar telecast, the real stars, in this writer's opinion, are those behind the scenes who work so hard to make this show the spectacle of the year—artists like producer Howard W. Koch (in his seventh time at the helm), director Marty Pasetta (in his 11th consecutive year calling the shots), costume designers Bob Mackie and Elizabeth Courtney, art director Ray Klausen, lighting director Vaughn Gaddey and choreographer Walter Painter. Their combined talents turned this year's Oscar show into a breathtaking visual experience on a scale and with a style that captured all the glitter, glamor and excitement of the Hollywood film industry.

Music, too, played a most important role in the extravaganza. Under the baton of musical director Bill Conti, the orchestra led forth with a pulsating rendition of the Oscar-themed overture and kept up the pace with a stunning James Bondian extravaganza that led into the belting out of one of the nominated songs, *"For Your Eyes Only,"* by Sheena Easton. The other four nominated songs were sung by the Muppets (Miss Piggy and Kermit), Christopher Cross, Diana Ross and Lionel Richie, and John Schneider. Highlighting the musical entertainment segment of the program was a smashing tribute to the late composer Harry Warren, featuring the exciting dancers Gregory Hines and Debra Allen.

THE SPECIAL AWARDS

This year the Board of Governors of the

(ABOVE LEFT) Timothy Hutton, last year's "Best Supporting Actor" award winner, applauds as Maureen Stapleton holds up Oscar for her "Best Supporting Actress" performance in REDS. Asked backstage if she expected to win, she replied, "Yes . . . because I'm old and tired and I deserve it . . . I'm glad I spent so much money on this dress." (BELOW LEFT) A lush production number serves as setting for John Schneider singing the "Best Song" nomination, "One More Hour," from RAGTIME. (RIGHT) Presenters and winners on stage for the Oscar show finale.



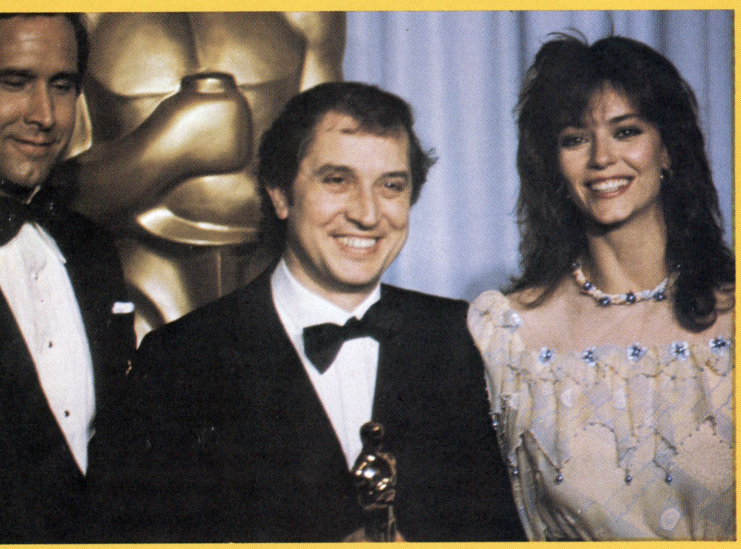
Genial Johnny Carson hosted the telecast show for the fourth consecutive year. (BELOW) His predecessor, Bob Hope, was in the audience this year.

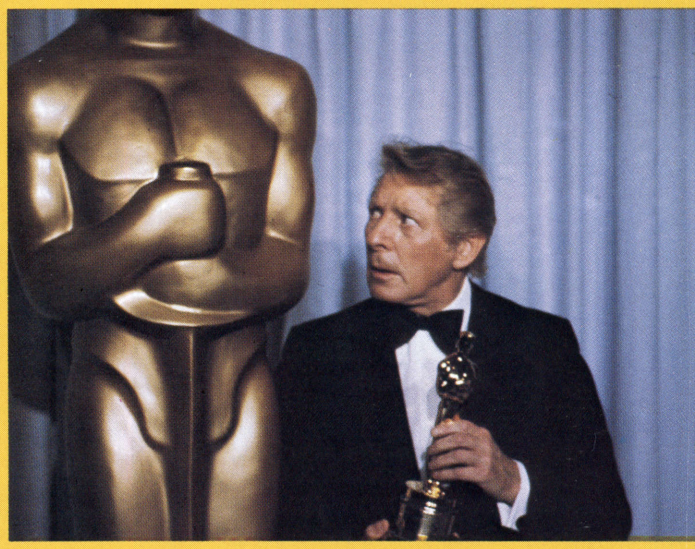
Clutching an umbrella, director Steven Spielberg, nominated for his direction of RAIDERS OF THE LOST ARK, arrives with his guest.

ACADEMY AWARD WINNERS FOR CINEMATOGRAPHY — 1928 TO 1981

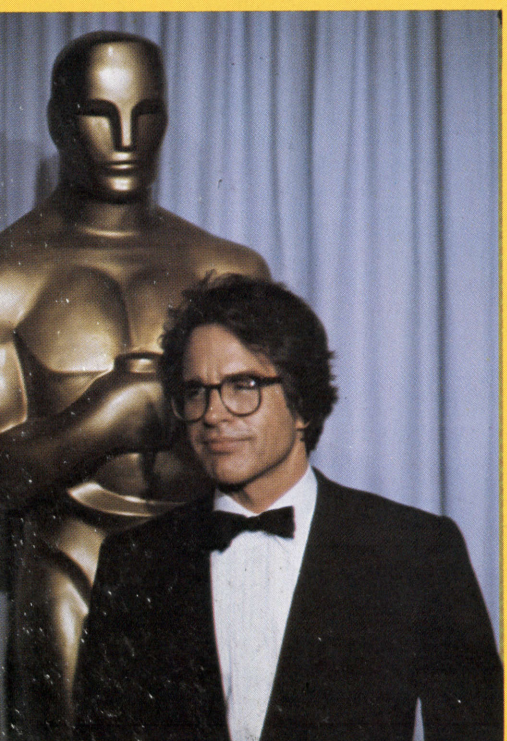
Year	Class.	Cameraman	Picture Title	Studio
1981		Vittorio Storaro	"Reds"	Para.
1980		Geoffrey Unsworth, BSC Ghislain Cloquet, ASC	"Tess"	Col.
1979		Vittorio Storaro	"Apocalypse Now"	U.A.
1978		Nestor Almendros	"Days of Heaven"	Para.
1977		Vilmos Zsigmond, A.S.C.	"Close Encounters of the Third Kind"	Col.
1976		Haskell Wexler, A.S.C.	"Bound for Glory"	U.A.
1975		John Alcott, B.S.C.	"Barry Lyndon"	WB
1974		Fred Koenekamp, A.S.C. Joseph Biroc, A.S.C.	"The Towering Inferno"	20th-Fox and WB
1973		Sven Nykvist, A.S.C.	"Cries and Whispers"	New World Prod.
1972		Geoffrey Unsworth, B.S.C.	"Cabaret"	ABC-Allied Artists
1971		Oswald Morris, B.S.C.	"Fiddler on the Roof"	U.A.
1970		Freddie Young, B.S.C.	"Ryan's Daughter"	MGM
1969		Conrad Hall, A.S.C.	"Butch Cassidy and the Sundance Kid"	20th-Fox
1968		Pasqualino De Santis	"Romeo and Juliet"	Para.
1967		Burnett Guffey, A.S.C.	"Bonnie and Clyde"	WB-7 Arts
1966	B&W	Haskell Wexler, A.S.C.	"Who's Afraid of Virginia Woolf?"	WB
	Color	Ted Moore, B.S.C.	"A Man For All Seasons"	Col.
1965	B&W	Ernest Laszlo, A.S.C.	"Ship of Fools"	Col.
	Color	Freddie Young, B.S.C.	"Doctor Zhivago"	MGM
1964	B&W	Walter Lassally, B.S.C.	"Zorba the Greek"	Fox
	Color	Harry Stradling, A.S.C.	"My Fair Lady"	WB
1963	B&W	James Wong Howe, A.S.C.	"Hud"	Para.
	Color	Leon Shamroy, A.S.C.	"Cleopatra"	Fox
1962	B&W	Jan Bourgoin, Walter Wottitz	"The Longest Day"	Fox
	Color	Freddie Young, B.S.C.	"Lawrence of Arabia"	Col.
1961	B&W	Eugene Shuftan	"The Hustler"	Fox
	Color	Daniel Fapp, A.S.C.	"West Side Story"	U.A.
1960	B&W	Freddie Francis, B.S.C.	"Sons and Lovers"	Fox
	Color	Russell Metty, A.S.C.	"Spartacus"	Univ.
1959	B&W	William Mellor, A.S.C.	"Diary of Anne Frank"	Fox
	Color	Robert Surtees, A.S.C.	"Ben-Hur"	MGM
1958	B&W	Sam Leavitt, A.S.C.	"The Defiant Ones"	U.A.
	Color	Joseph Ruttenberg, A.S.C.	"Gigi"	MGM
1957	One award	Jack Hildyard, B.S.C.	"Bridge on the River Kwai"	Col.
1956	B&W	Joseph Ruttenberg, A.S.C.	"Somebody Up There Likes Me"	MGM
	Color	Lionel Lindon, A.S.C.	"Around the World in 80 Days"	Todd-U.A.
1955	B&W	James Wong Howe, A.S.C.	"The Rose Tattoo"	Para.
	Color	Robert Burks, A.S.C.	"To Catch a Thief"	Para.
1954	B&W	Boris Kaufman, A.S.C.	"On the Waterfront"	Col.
	Color	Milton Krasner, A.S.C.	"Three Coins in the Fountain"	Fox
1953	B&W	Burnett Guffey, A.S.C.	"From Here to Eternity"	Col.
	Color	Loyal Griggs, A.S.C.	"Shane"	Para.
1952	B&W	Robert Surtees, A.S.C.	"The Bad and the Beautiful"	MGM
	Color	Winton Hoch, A.S.C. Archie Stout, A.S.C.	"The Quiet Man"	Argosy
1951	B&W	William Mellor, A.S.C.	"A Place in The Sun"	Para.
	Color	Alfred Gilks, A.S.C. John Alton	"American in Paris"	MGM
1950	B&W	Robert Krasker, B.S.C.	"The Third Man"	British
	Color	Robert Surtees, A.S.C.	"King Solomon's Mines"	MGM
1949	B&W	Paul Vogel, A.S.C.	"Battleground"	MGM
	Color	Winton Hoch, A.S.C.	"She Wore A Yellow Ribbon"	R.K.O.
1948	B&W	William Daniels, A.S.C.	"The Naked City"	U-I
	Color	Joseph Valentine, A.S.C. William V. Skall, A.S.C. Winton Hoch, A.S.C.	"Joan of Arc"	R.K.O.
1947	B&W	Guy Green, B.S.C.	"Great Expectations"	Rank — U-I
	Color	Jack Cardiff, B.S.C.	"Black Narcissus"	Rank — U-I
1946	B&W	Arthur Miller, A.S.C.	"Anna and the King of Siam"	Fox
	Color	Charles Rosher, A.S.C. Leonard Smith, A.S.C. Arthur Arling, A.S.C.	"The Yearling"	MGM
1945	B&W	Harry Stradling, A.S.C.	"Picture of Dorian Gray"	MGM
	Color	Leon Shamroy, A.S.C.	"Leave Her to Heaven"	Fox
1944	B&W	Joseph LaShelle, A.S.C.	"Laura"	Fox
	Color	Leon Shamroy, A.S.C.	"Wilson"	Fox
1943	B&W	Arthur Miller, A.S.C.	"Song of Bernadette"	Fox
	Color	Hal Mohr, A.S.C. W. Howard Greene, A.S.C.	"Phantom of the Opera"	Univ.
1942	B&W	Joseph Ruttenberg, A.S.C.	"Mrs. Miniver"	MGM
	Color	Leon Shamroy, A.S.C.	"The Black Swan"	Fox
1941	B&W	Arthur Miller, A.S.C.	"How Green Was My Valley"	Fox
	Color	Ernest Palmer, A.S.C. Ray Rennahan, A.S.C.	"Blood and Sand"	Fox
1940	B&W	George Barnes, A.S.C.	"Rebecca"	Selznick
	Color	Georges Perinal, B.S.C.	"Thief of Baghdad"	Korda
1939	B&W	Gregg Toland, A.S.C.	"Wuthering Heights"	Goldwyn
	Color	Ernest Haller, A.S.C. Ray Rennahan, A.S.C.	"Gone with the Wind"	Selznick-MGM
1938		Joseph Ruttenberg A.S.C.	"The Great Waltz"	MGM
1937		Karl Freund, A.S.C.	"The Good Earth"	MGM
1936		Tony Gaudio, A.S.C.	"Anthony Adverse"	WB
1935		Hal Mohr, A.S.C.	"Midsummer Night's Dream"	WB
1934		Victor Milner, A.S.C.	"Cleopatra"	Para.
1933		Charles B. Lang Jr., A.S.C.	"A Farewell to Arms"	Para.
1932		Lee Garmes, A.S.C.	"Shanghai Express"	Para.
1931		Floyd Crosby, A.S.C.	"Tabu"	Para.
1930		William Van Der Veer Joseph T. Rucker	"With Byrd at the So. Pole"	Para.
1929		Clyde DeVinna, A.S.C.	"White Shadows in the So. Seas"	MGM
1928		Charles Rosher, A.S.C. Karl Struss, A.S.C.	"Sunrise"	Fox

(LEFT) Stars and other celebrities arrived in a drenching rain and were escorted by red-coated valets bearing hastily bought umbrellas. (RIGHT) Loyal fans started gathering in the grandstands outside the Pavilion up to 48 hours in advance of the show. The rain soaked them, but failed to dampen their enthusiasm. (BELOW LEFT) Vittorio Storaro, AIC accepts his second "Best Cinematography" Oscar for REDS. He won two years ago for his photography of APOCALYPSE NOW. (RIGHT) Danny Kaye, winner of the Jean Hersholt Humanitarian Award, throws a suspicious glance at king-size Oscar.





Warren Beatty, as expected, won "Best Director" award for REDS. He also co-authored, produced and acted the lead in the ambitious epic.



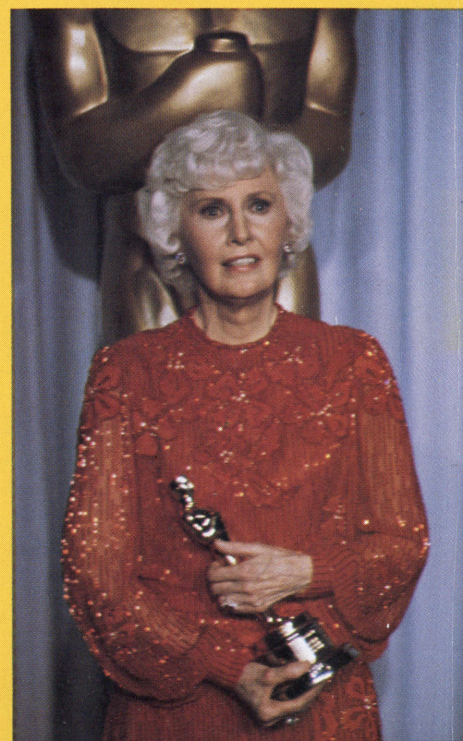
Academy of Motion Picture Arts and Sciences voted several special honors which were presented during the telecast.

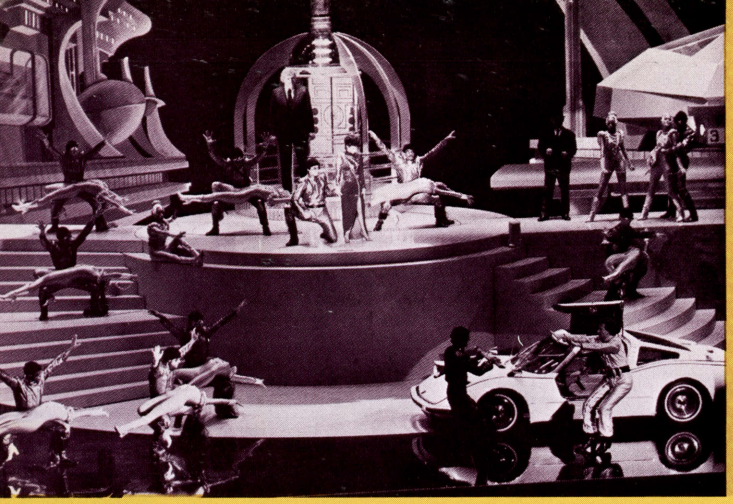
Barbara Stanwyck, whom Academy president Fay Kanin called "an artist of impeccable grace and beauty, a dedicated actress and one of the great ladies of Hollywood," received the only standing ovation of the evening when she walked on stage to accept her Honorary Oscar, following the screening of clips from some of her most memorable films.

"You don't get these alone," she said, accepting the statuette (her first, despite having been nominated four times). And then she paid a touching tribute to the late William Holden, her co-star in GOLDEN BOY (1939). "I loved him very much and I miss him," she said. "He always wished I'd get an Oscar—so tonight, my Golden Boy, you got your wish."

The Academy's other top honor, the Jean Hersholt Humanitarian Award, was bestowed upon Danny Kaye "for his unique talent and service to the motion picture industry and the American people." He was especially lauded for his charitable activities through UNICEF on

Receiving a special Oscar for her life achievement, Barbara Stanwyck was accorded a standing ovation. She paid a touching tribute to her GOLDEN BOY co-star, the late William Holden.





(LEFT) A rousing James Bondian production number, complete with all the "007" gadgets and gimmicks, led into the belting out of one of the nominated songs, "For Your Eyes Only," by Sheena Easton. (RIGHT) The exciting dancers, Gregory Hines and Debra Allen, "brought the house down" as stars of the Harry Warren tribute. The show was a stunning production, thanks to producer Howard W. Koch, director Marty Pasetta, Production Designer Ray Klausen, costume designers Bob Mackie and Elizabeth Courtney, lighting director Vaughn Gaddey and choreographer Walter Painter.

behalf of children.

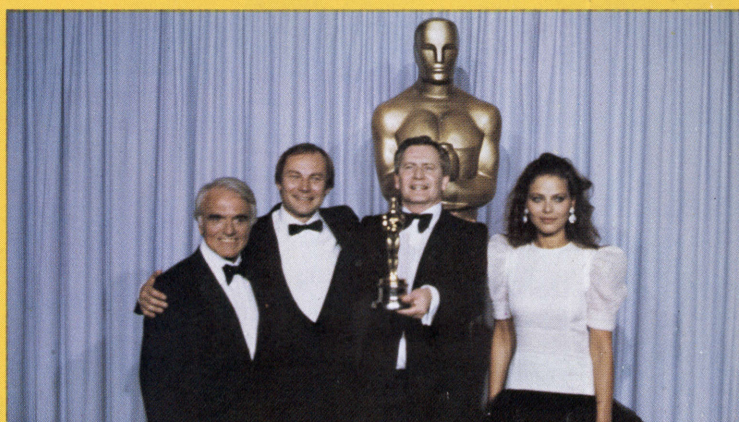
In presenting the award to Kaye, Gregory Peck noted that, although Kaye can't read music, he has conducted symphonic concerts all over the world to benefit children. Said Peck, "He's a citizen of the world who does honor to our profession."

In response, Kaye said, "It's been no trouble at all. I'm crazy about children, conducting and flying. What I'm not crazy about is disease, famine and neglect. We all, in our profession, share a long and wonderful tradition of doing something about it."

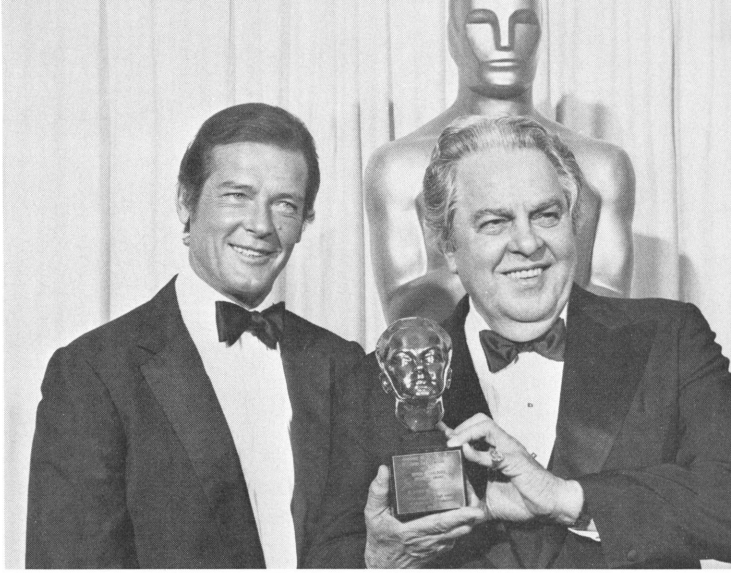
Later, when Kaye made his appearance in the Press room back stage, he was greeted with resounding applause from the usually jaded and cynical members of the Fourth Estate.

The lavishly sensuous James Bond production number, previously mentioned, plus clips from the 12 James Bond movies (half of them starring Sean Connery), provided graceful lead-ins to the presentation of the Irving G. Thalberg Memorial Award to Albert R. ("Cubby") Broccoli for his production accomplishments and, in particular, the Bond films, seen by more than a billion moviegoers around the world. Presenter Roger Moore (the current "007") accurately referred to these as "the longest continuous string of successful films in history."

Shown on the telecast was a previously recorded tape of veteran Cinematographer Joseph Walker, ASC, receiving the



(LEFT) Loretta Young presented "Best Picture" Oscar to CHARIOTS OF FIRE producer David Puttnam, joined here by the film's director, Hugh Hudson. (RIGHT) Jack Valenti and Ornella Muti presented the "Best Foreign Language Film" Oscar to MEPHISTO director Istvan Szabo, who asked the film's star, Klaus Maria Brandauer, to join him on stage. (BELOW LEFT) Richard Edlund, Kit West, Bruce Nicholson and Joe Johnston were recipients of "Best Visual Effects" award for RAIDERS OF THE LOST ARK. (RIGHT) Kristy McNichol and Christopher Atkins presented "Best Sound" award to Bill Varney, Steve Maslow and Gregg Landaker for RAIDERS OF THE LOST ARK.



(LEFT) Jane Fonda, accompanied by husband Tom Hayden, son Troy, daughter Vanesssa and nieces, accepts "Best Actor" Oscar on behalf of her father, Henry Fonda, for his performance in ON GOLDEN POND. (RIGHT) James Bond "007" star Roger Moore presented the Irving G. Thalberg Memorial Award to Albert R. ("Cubby") Brocolli, producer of 12 phenomenally successful Bond films. (BELOW LEFT) Muppets Kermit and Miss Piggy sing the nominated song *"The First Time It Happens"* from THE GREAT MUPPET CAPER. (BELOW RIGHT) Looking almost as furry and fangy as the werewolf that he changed David Naughton into in AN AMERICAN WEREWOLF IN LONDON, Rick Baker was the grateful recipient of the first Academy Award for "BEST MAKEUP."

Academy's first Gordon E. Sawyer Award for technical achievement.

SALUTE TO THE TECHNICIANS

To readers of *AMERICAN CINEMATOGRAPHER* the most significant Oscars are those bestowed upon the artist/technicians, without whose genius and meticulous dedication there could be no Cinema.

At the top of their list is the award for "Best Cinematography," which, this year, went to Vittorio Storaro, AIC for his stunning photography of REDS. This was the second Oscar for Storaro, since he had previously won two years ago for his

Continued on Page 500

Honored for the second time by the Academy, Danny Kaye received the Jean Hersholt Humanitarian Award for his work to benefit children.

DIRECTORS OF PHOTOGRAPHY ACADEMY AWARD WINNERS FOR VISUAL EFFECTS — 1938 to 1981

Year	Director of Photography	Picture Title	Studio
1981	Richard Edlund	"Raiders of the Lost Ark"	Para.
1980	Dennis Muren	"The Empire Strikes Back"	Fox
1979	Denys Ayling	"Alien"	Fox
1978	Denys Coop, BSC	"Superman"	Para.
1977	John Dykstra, Richard Edlund Robert Blalack	"Star Wars"	Fox
1976	Frank Van der Veer, ASC	"King Kong"	Para.
	L.B. Abbott, ASC	"Logan's Run"	MGM
1972	L.B. Abbott, ASC	"The Poseidon Adventure"	Fox
1971	Eustace Lycett	"Bedknobs and Broomsticks"	Disney
1970	L.B. Abbott, ASC	"Tora! Tora! Tora!"	Fox
1967	L.B. Abbott, ASC	"Doctor Dolittle"	Fox
1966	Arthur Cruickshank, ASC	"Fantastic Voyage"	Fox
1964	Eustace Lycett	"Mary Poppins"	Disney
1958	Thomas Howard, BSC	"Tom Thumb"	MGM
1956	John Fulton, ASC	"The Ten Commandments"	Para.
1955	John Fulton, ASC	"The Bridges at Toko-Ri"	Para.
1948	Paul Eagler, ASC & Clarence Slifer, ASC	"Portrait of Jenny"	Selz.
1946	Thomas Howard, BSC	"Blithe Spirit"	Rank
1945	John Fulton, ASC	"Wonder Man"	RKO
1942	Farciot Edouart, ASC, & Gordon Jennings, ASC	"Reap the Wild Wind"	Para.
1941	Farciot Edouart, ASC, & Gordon Jennings, ASC	"I Wanted Wings"	Para.
1938	Farciot Edouart, ASC	"Spawn of the North"	Para.

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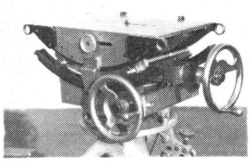

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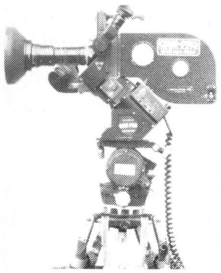

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1 Regular Legs, Claw Ball Tripod
1 Triangle

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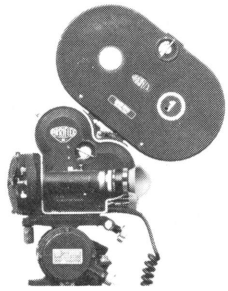
1 Triangle Spreader



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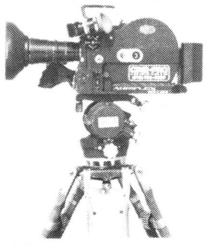

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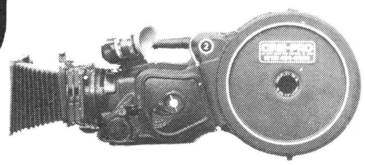

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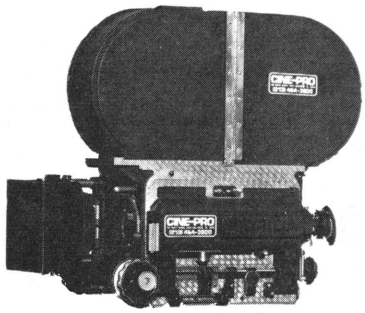

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THE ACADEMY HONORS CINEMATOGRAPHER JOSEPH B. WALKER, ASC

Tribute to an all-time great cinematographer who, as the "inventingest" cameraman, developed many technical innovations for the film industry

By LYLA DUSING

The Gordon Sawyer Award was announced in September of 1980, and after a lengthy search for an individual who is qualified enough to be the recipient, the search was happily ended with Joseph B. Walker, ASC.

The award is given in honor of the multiple Academy award-winning former sound director of Samuel Goldwyn Studios for 42 years. Sawyer was a Governor of the Academy for 17 years and a member of the Scientific Committee for 43 years. Sawyer also received a Medal of Commendation from the Academy for leadership as a sound director.

In presenting the award to Walker at the Scientific or Technical Awards Presentation Dinner on March 21, Director Frank Capra said, "In the early days at Columbia, I was very lucky. I got a feature assignment called SO THIS IS LOVE. They gave me a Director of Photography who was supposed to have promise. That meant his job wasn't too secure—but nobody's was. Joe kept showing promise . . . and so he stayed at Columbia for 27 years.

"In that time I directed a few pictures—about 25 I guess. And when I said I was lucky I meant it. On 18 of those pictures I had a brilliant cameraman—probably the most promising kid on the lot.

"I don't know how he did all that he did. And in the evening, or in his spare time, he invented a few things that would make it easier for himself—and others—to improve the way movies are made."

In the 1940's Walker was dubbed the "inventingest" cameraman in the motion picture industry. He had just invented the Duomar lens for television cameras. It was the first lens permitting a quick switch from a long shot to a closeup, and vice-versa, with television cameras.

His credentials had already been established after inventing the Imbibition Double Exposure System (about 1917), a number of zoom lenses (the first one in 1929), the Duomar Lens for motion picture cameras (1931) the Facial Make-up Meter (1941) and the Variable Diffusion Device (1931).

During the transition from silent to talking pictures, Walker's contributions were many. He designed and supervised the construction of lightweight camera blimps, follow-focus devices, fade in/out attachments, and other photographic control devices involving optical diffusion techniques that permitted Columbia Pictures, then known as "Poverty Row," to produce the quality low-budget sound features on short schedules in those days of clumsy and primitive equipment.

Recalling that period in a previous interview, Walker said, "Our enclosed cameras for the early sound pictures were up six feet high with no air, and shooting through a piece of glass at least half an inch thick. That was to keep the sound away from the microphone, but there was no chance for movement. You couldn't pan, tilt, move or anything. We were building camera blimps and padding everything on it from the outside. Well, I went the other way and built the padding on the inside. That enabled me to shoot without glass on the front of the lens so I could get my diffusion. It gave me a lighter unit so we could move it around, put it on a tripod, and roll it around on dollys."

Walker was continuously experimenting with photographic effect devices, as well as with luminaires, to produce unusual mood effects that he utilized in numerous sequences in classic films. One of his earliest diffusion devices was a silk stocking during the silent days, and his last patent for a pictorial enhancement device was applied for as recently as 1980.

His inventing days began as a youngster. A native of Denver, Colo., Walker pioneered in wireless telephones which he operated between Venice and Ocean Park, Calif. He made history by reporting the Dominguez Field Aviation Meet to the Venice Vanguard newspaper by using homemade wireless apparatus. A year later he installed the first wireless transmitter on an airplane, and in 1912, built a wireless transmitter, installed in an automobile and took it to Mexico to report a revolution.

Walker became interested in motion picture photography when, at 20, he watched the shooting of a Mary Pickford film in Venice in 1914. He left his position operating the wireless and taught himself basic cinematography by renting a camera and experimenting. He looked for work as an assistant cameraman, but Billy Bitzer encouraged him to seek work as a cameraman, not as an assistant. He took the advice of D.W. Griffith's legendary

Bright-eyed and spry at the age of 88, Joseph B. Walker, ASC is the perfect choice as recipient of the first Gordon E. Sawyer Award for technological contributions to the motion picture industry. During the course of his long career as Director of Photography (more than 160 features) he never ceased to further the art and science of the Cinema.

cameraman and got his first motion picture cameraman job photographing a drama about the California missions. During World War I he wrote and photographed a series of documentaries for the Red Cross and did aerial cinematography.

His first feature was BACK TO GOD'S COUNTRY, starring the late Nell Shipman. It was 1919, and this was the first feature to be photographed in Canada. Walker remembers the impossible conditions of that time. "It was around 40-below in the daytime and 60-below at night. The leading man died and the director froze his feet and later had to have his toes amputated. The irises on my camera froze up and I decided to leave them that way because if I tried to force them they would shear off and come right off the lens. If I applied heat to them, it would fog the inside of the lens and the moisture wouldn't come out. I had to shoot the whole picture with the lenses wide open which was *f*/3.5, and shot the whole picture without knowing what we had, except for a few tests I made."

The contributions that Walker has made, however, are much more than scientific. Walker's talent as a Director of Photography was in great demand by producers, directors and actresses at Columbia during the 27 years he was under contract.

He photographed more than 160 films, 10 of which were nominated for Academy Awards, and two, IT HAPPENED ONE NIGHT and YOU CAN'T TAKE IT WITH YOU, won the Best Picture award.

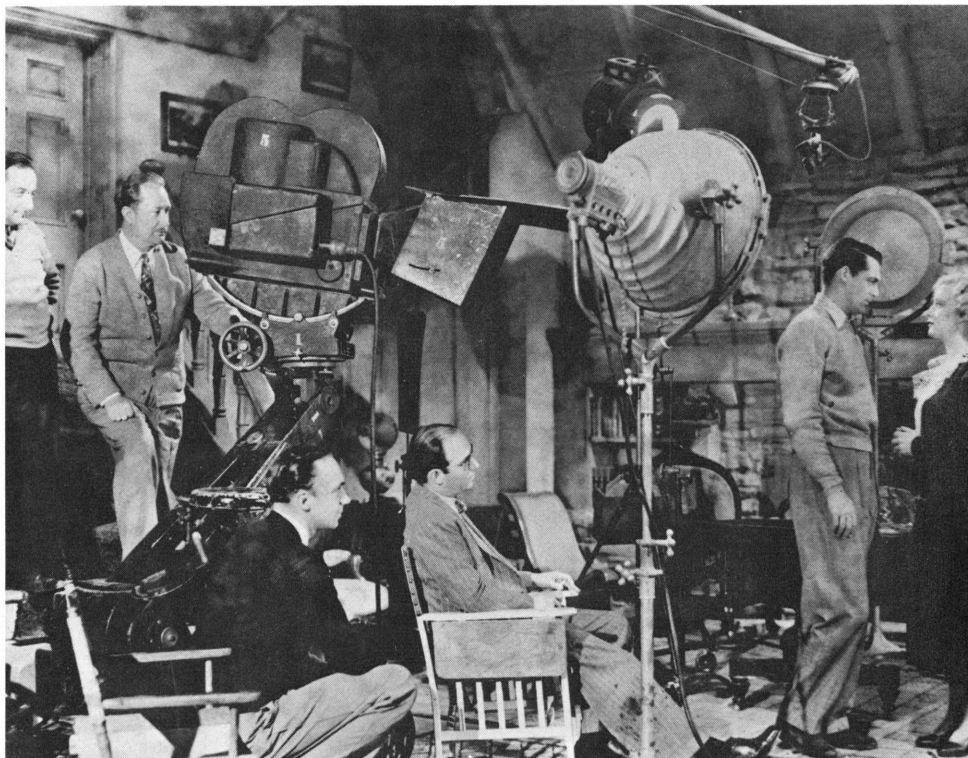
Walker was nominated for three of the 10 films, YOU CAN'T TAKE IT WITH YOU, HERE COMES MR. JORDAN and THE JOLSON STORY for Best Cinematography.

He is one of three cinematographers to be inducted into the Motion Picture Hall of Fame.

Al Keller, A.S.C. Executive Director, was Walker's assistant for more than seven years at Columbia in the 1930's. He was instrumental in bringing the achievements of Walker to the Scientific Awards Committee, and in his letter to the Board of Governors of the Academy he states: "Mr. Walker is a rare combination of talents: cinematographic artist, inventor, and optical/mechanical engineer. This self-effacing, modest man has devoted his adult life to the artistic and technical advancement of motion pictures. He was and is, a meticulous craftsman, a true professional, and a perfect gentleman who had a steadying influence on those with whom he worked."

What better qualifications could one have for this prestigious award? ■

Joseph Walker, ASC on the set of Frank Capra's IT HAPPENED ONE NIGHT, with its stars, Clark Gable and Claudette Colbert. A "sleeper" film which no one expected to score, it won an armload of Oscars in 1934. (BELOW) Walker photographing an early Cary Grant film. His many credits include the original LOST HORIZON and HERE COMES MR. JORDAN.



ACADEMY SCIENTIFIC OR TECHNICAL AWARDS PRESENTATION

An elegant presentation of the awards which represent the very lifeblood of the film industry in technical and scientific terms

On the evening of Sunday, March 21, at a banquet held in the Grand Ballroom of the Beverly Hilton Hotel, formal presentation was made of the awards for scientific or technical achievements in conjunction with the 54th Annual Academy Awards.

Joseph Westheimer, ASC, chairman of the Scientific or Technical Awards Committee, welcomed those attending and explained the awards selection process as follows:

"In August, we wrote letters to several hundred companies and individuals, asking for information about devices, methods or innovations that had been used in the scientific or technical advancement of the motion picture industry. The answers we received could have made a book the size of the Manhattan Yellow Pages – each an entry for award consideration. And I can assure you, they were considered – very carefully.

"From these, the committee selected those they felt most deserving to be recommended to the Board of Governors. It is those individuals and companies we will be honoring tonight."

Westheimer then introduced Academy Governor Lloyd Bridges who, in turn, introduced Fay Kanin, President of the Academy, who said of the award winners:

"You are a remarkable group of people. You give us the arena in which we can perform; lights by which we can be seen, film and sound on which we're recorded into the history of our time. Thanks to you, it has been possible for motion pictures to become what they are: truly the peoples' art form."

When veteran director Frank Capra was introduced he received a warm ovation, but he was present to pay tribute to his friend of 50 years and Director of Photography on 18 of his films, Joseph B. Walker, ASC, recipient of the first Gordon E. Sawyer Award, in recognition of the many inventions and technical advances which he contributed to the art of the Cinema.

Other awards presented during the evening included:

ACADEMY AWARD OF MERIT

[*Academy Statuette*]

To the Fuji Photo Film Company, Ltd. for the research, development and introduction of a new Ultra-high-speed color negative film for motion pictures.

The Fuji achievement provides not only high speed but maintains fine grain, high definition, natural color reproduction and a wide exposure latitude. Suitable both for indoor and outdoor work, it is especially useful where light levels are low.

It is, therefore, a significant step forward in providing the cinematographer and director with the means of achieving new levels of artistic, technical and economic advantages. This scientific accomplishment in emulsion making is a definite influence upon the advancement of motion picture production.

SCIENTIFIC AND ENGINEERING AWARD

[*Academy Plaque*]

To Nelson Tyler for the progressive development and improvement of the Tyler Helicopter motion picture camera platform.

The Tyler camera platform is a compact and easily installed device for effectively eliminating the unwanted motion and vibration of the helicopter from the camera and operator. The unique balance of the camera in five axes allows its operator to execute camera functions smoothly.

To Leonard Sokolow for the concept and design and to Howard T. LaZare for the development of the Colsolidated Film Industries' Stroboscan motion picture film viewer.

The Stroboscan Viewer is a shutterless, non-intermittent film viewer for continuous print inspection at the take-up end of a processing machine. It utilizes a synchronous pulsed Xenon light which provides a sharp, steady, brilliant picture.

To Richard Edlund and Industrial Light and Magic, Incorporated, for the concept and engineering of a beam-splitter optical composite motion picture printer.

(LEFT) Academy President Fay Kanin and presenter Lloyd Bridges beam approval as Joseph Walker, ASC accepts the Gordon E. Sawyer award in recognition of his many contributions and technical advances in the art of cinematography. (RIGHT) A black-tie crowd filled the Grand Ballroom of the Beverly Hilton Hotel for the event, instituted a few years back to render fitting tribute to the designers, inventors and engineers without whose dedication and ingenuity the motion picture medium, in its current state of the art, could not exist.

The Industrial Light and Magic achievement is a four projector VistaVision-to-anamorphic format optical printer for complex traveling matte compositing. The beam-splitter and telecentric optics facilitate compositing of foreground and background photography with accuracy and flexibility.

To Richard Edlund and Industrial Light and Magic, Incorporated for the engineering of the Empire Motion Picture Camera System.

The Empire Camera System is a VistaVision reflex camera and a motion recording device for special effects photography. Primary camera movements, through servo-mechanisms, are recorded by optical encoders and may be repeated for co-ordination with other picture elements, such as matte paintings or miniatures.

To Edward J. Blasko and Dr. Roderick T. Ryan of the Eastman Kodak Company for the application of the Prostar Microfilm Processor for motion picture title and special optical effects production.

The Prostar Film Processor is used to achieve rapid processing of short lengths of high-contrast motion picture film as required in the production of titles and special optical effects.

TECHNICAL ACHIEVEMENT AWARD

[*Academy Certificate*]

To Hal Landaker for the concept and to Alan D. Landaker for the engineering of the Burbank Studios' Production Sound Department 24-frame color video system.

The Burbank Studios' system generates a 24-frame video display for direct photography by a production motion picture camera, eliminating shutter bars and flicker.

To Bill Hogan of Ruxton, Ltd. and Richard J. Stumpf and Daniel R. Brewer of Universal City Studios' Production Sound Department for the engineering of a 24-frame color video system.

The Universal City Studios' system generates a 24-frame video display for direct photography by a production motion picture camera eliminating shutter bars and flicker.

To John DeMuth for the engineering of a 24-frame video system.

Legendary director Frank Capra introduced Joseph Walker, ASC, who was his Director of Photography on 18 features at Columbia Studios. With them (right) is Henry Freulich, ASC, who was Walker's camera operator on Capra's IT HAPPENED ONE NIGHT (1934). It was his last assignment as operator before becoming a Director of Photography himself.

This video system generates a 24-frame video display for direct photography by a production motion picture camera, eliminating shutter bars and flicker.

To Ernst F. Nettmann of Continental Camera Systems Inc. for the development of a pitching lens for motion picture photography.

The Pitching Lens is mounted at the end of an optical relay tube so that it may be tilted 180 degrees and rotated 360 degrees. This conformation facilitates the use of a wide variety of prime lenses for miniature and special optical effects photography.

To Bill Taylor of Universal City Studios for the concept and specifications for a Two Format, Rotating Head, Aerial Image Optical Printer.

The Universal Optical Printer permits the use of large film formats facilitating panning in either the horizontal or vertical direction to extend the scope of matte painting compositing.

To Peter D. Parks of Oxford Scientific Films, for the development of the OSF microcosmic zoom device for microscopic photography.

The zoom device is a portable optical bench system capable of producing microzoom and multi-axial tracking shots. Magnification and zoom of 1:2 to 400:1 on horizontal and vertical axes are obtained.

To Dr. Louis Stankiewicz and H. L. Blachford for the development of Baryfol sound barrier materials.

Baryfol is a dense multi-layered material in sheet form having exceptional noise attenuation properties. It is used for silencing cameras, location generators and other sources of unwanted noise.

To Dennis Muren and Stuart Ziff of Industrial Light and Magic, Incorporated, for the development of a Motion Picture Figure Mover for animation photography.

The Go Motion Figure Mover overcomes jerky figure movement in stop-motion animation by allowing the figure to move during each frame of exposure. The resulting blur gives figures realistic life-like motion. ■

Minoru Ohnishi, president of Fuji Photo Film Co., holds the Oscar his company won for development of its new A-250 Ultra-high-speed color negative movie film.

THE FIVE FILMS NOMINATED FOR "BEST CINEMATOGRAPHY" OF 1981

The technology involved in getting a motion picture image onto the screen has currently attained such a height of sophistication that it would boggle the minds of those who pioneered this industry almost 90 years ago. Marvelously compact and electronically automated film cameras, super-fast lenses that can almost literally see in the dark, new HMI light sources that rival the sun in brilliance while using little power, fabulous new color film stocks with high speed, extremely fine grain and incredible latitude—all these marvels are readily available to the present-day cinematographer.

The tools of the trade used by the Director of Photography and his crew continue to grow more compact, more efficient and more automated with each passing year—but the skill of the man himself, this unique artist-technician, can never be automated. His *métier* is much more than a kind of reflex expertise born of vast experience in his chosen field. It involves such all-important intangibles as taste and style and a peculiar gut-feeling for achieving the specific images that will best tell the story.

Five superlatively photographed motion pictures were nominated for the Best Achievement in Cinematography "Oscar" to be bestowed during the 54th Annual Academy Awards Presentation. Obviously, only one could be the recipient of the cherished statuette. But the members of the American Society of Cinematographers consider the nominations for this highest accolade to be as important as the Award itself, and it is with that thought in mind that the membership of A.S.C. salutes with pride the following directors of Photography who received nominations in the category of "Best Achievement in Cinematography" for the Academy's 54th Annual Awards Presentation:

MIROSLAV ONDRICEK
"Ragtime"

DOUGLAS SLOCOMBE, BSC
"Raiders of the Lost Ark"

VITTORIO STORARO, AIC
"Reds"

ALEX THOMSON, BSC
"Excalibur"

BILLY WILLIAMS, BSC
"On Golden Pond"

"RAGTIME"

Ask Miroslav Ondricek about his memories of his childhood in Prague, and he answers haltingly. He was born in the capital city of Czechoslovakia in 1934. His family has lived there for generations. Ondricek was only around four years old when he recalls that his father was getting ready to march off to defend the borders from invasion by Nazi Germany. Then, the Munich Treaty was signed. In the Western countries that was supposed to assure "peace in our time." In Prague, where young Miroslav was much too young to understand what was happening and why,

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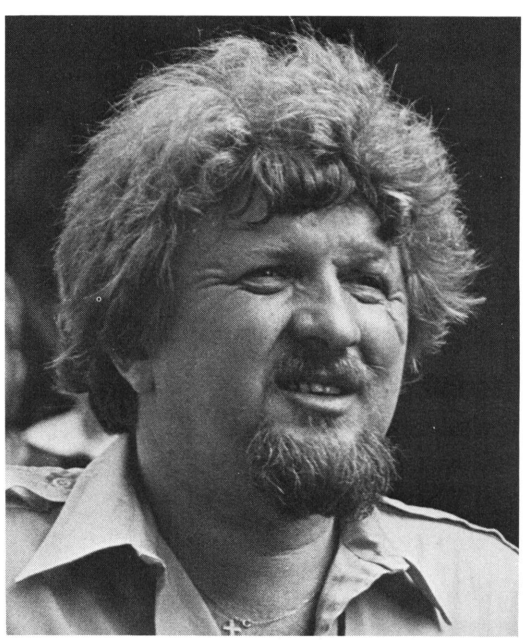
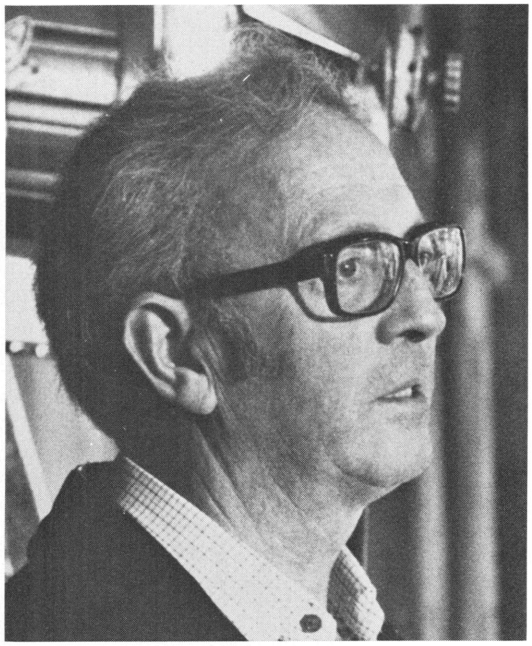
MIROSLAV ONDRICEK





DOUGLAS SLOCOMBE, BSC

If Vilmos Zsigmond, ASC, hadn't been tied up on another project when Steven Spielberg was photographing the Indian sequence for CLOSE ENCOUNTERS OF THE THIRD KIND, it is likely that Douglas Slocombe, BSC, wouldn't have had the opportunity to film RAIDERS OF THE LOST ARK.

"My crew and I spent a marvelous week shooting in Bombay," he says. "It was great fun. Steven is a very creative director, who is extremely receptive to ideas about cinematography. At the end of the week, he promised to keep me in mind for

Continued on Page 483

"RAIDERS OF THE LOST ARK"

"REDS"

REDS earned Vittorio Storaro his second nomination for an Academy award for cinematography in three years. He received his first Oscar two years ago for another epoch effort, APOCALYPSE NOW. However, Storaro actually began to make his mark in the community of filmmakers at the beginnings of his career as a Director of Photography, particularly for the work that he did with Bernardo Bertolucci. Such films as THE CONFORMIST (1970), and LAST TANGO IN PARIS (1972) gained the young filmmaker considerable recognition.

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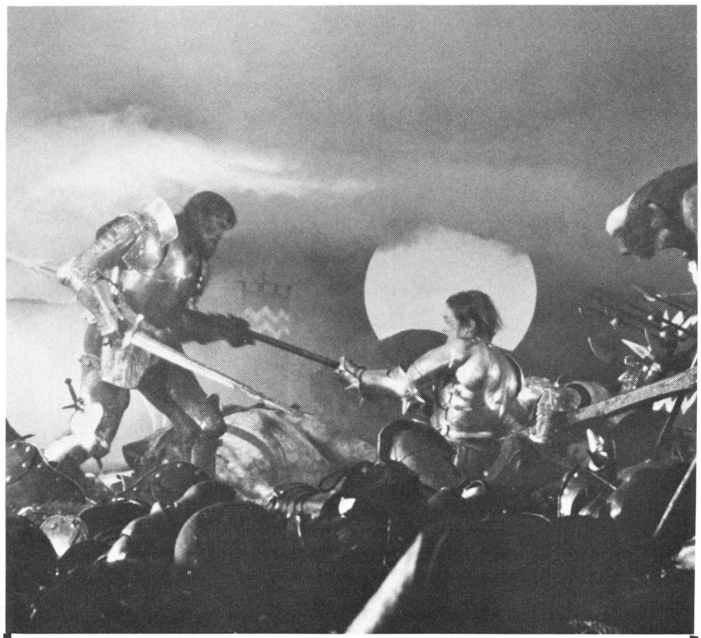
VITTORIO STORARO, AIC



"EXCALIBUR"

As a boy growing up in England, Alex Thomson became a dedicated fan of the cinema. As a young man planning his life's work, he decided that it made good sense to try to work in the field which had given him so much pleasure. "I didn't have any logical reason for hoping to get a job in the film industry," he says. "I had no special training, and none of my relatives were in that field."

What he did have was patience and perseverance. In 1944, Thomson placed a call to the head of the camera department at Denham Studios, asking for any job.

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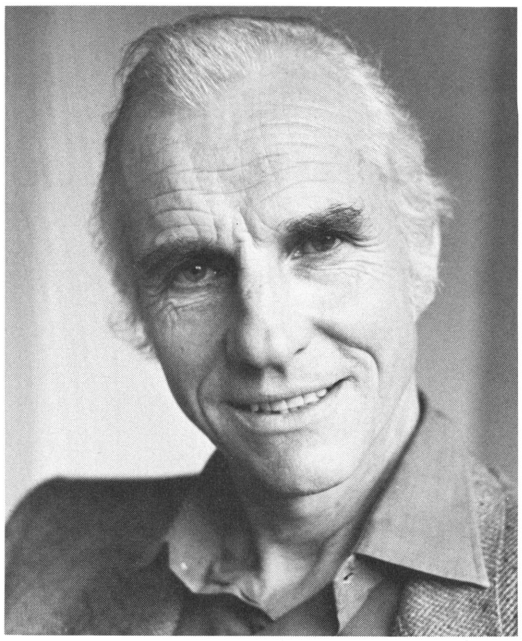

BILLY WILLIAMS, BSC

You could say that Billy Williams, BSC, was literally born to be a cinematographer. "My father (Billy Williams) was a cinematographer from 1910 through 1965," he says. "He did one or two features, but mainly documentaries and expedition films. He spent a great deal of time in Africa."

Williams recalls that there was always a disassembled camera on the dining room table while he was a boy. He apprenticed on his father's crew, and remembers him as a very strict tutor. "I always wanted to work in features, as far back as I can re-

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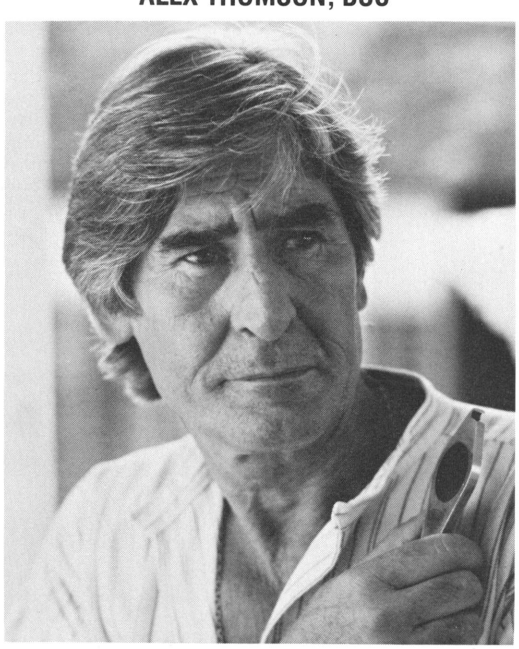
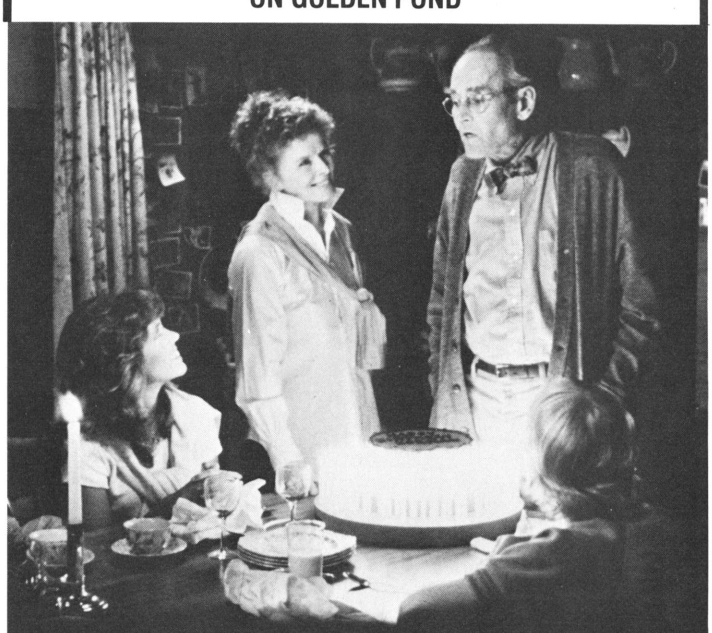
ALEX THOMSON, BSC



"ON GOLDEN POND"



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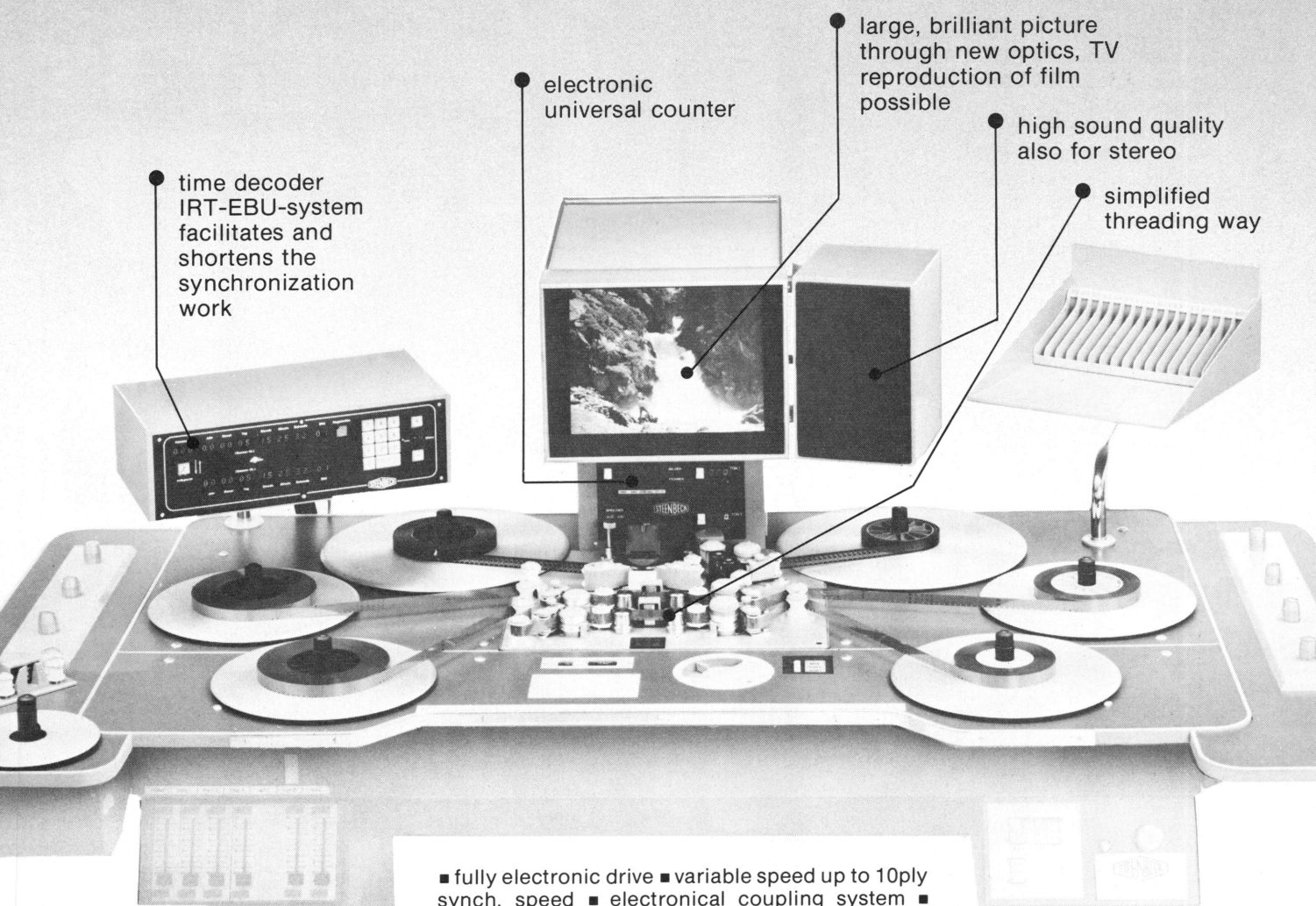

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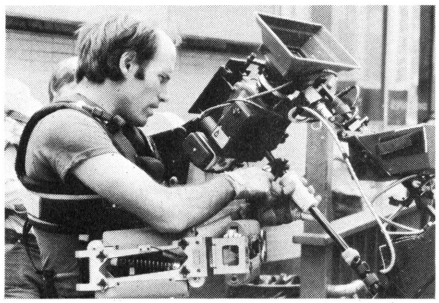


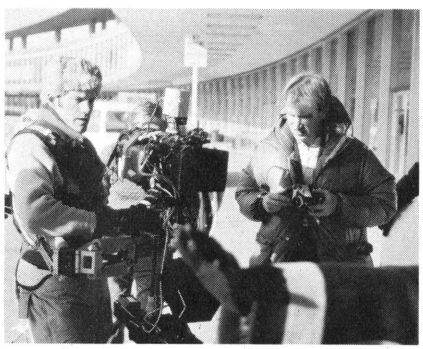
Ted Churchill on Steadicam: "The results are often unique and miraculous."

"Over the past twelve years—as director of photography as well as director and producer—I have encountered over and over again the persistent problems and limitations of handheld cinematography. It is this experience which precipitated my involvement with and investment in Steadicam," says Ted Churchill, the New York-based Steadicam owner/operator whose numerous credits include documentaries, TV commercials and theatrical features.

"An unthinkable prospect just a few short years ago, Steadicam is that inevitable mechanical/electronic extension of the human body which transcends its physical limitations.

"Instead of the traditional restricted shoulder-mounted camera point-of-view, Steadicam permits an infinite variation in vertical attitude toward the subject, as well as the ability to assume spontaneously and immediately the point of view of *any* subject.

"Since Steadicam viewing is done on a video monitor, the operator has the added advantage of peripheral vision.



He can observe the action outside the shooting frame. He can safely and smoothly change position. He can walk, run, chase or precede the subject with logistical impunity.

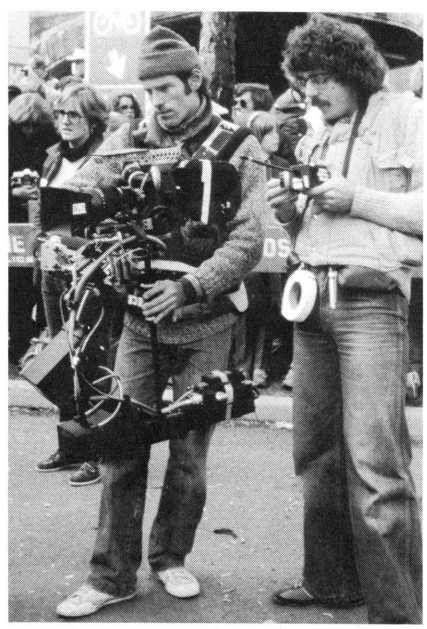
"For the director of photography, in the transition from visual design to logistical execution, Steadicam virtually eliminates compromise: it makes the difficult easy, and the impossible possible.

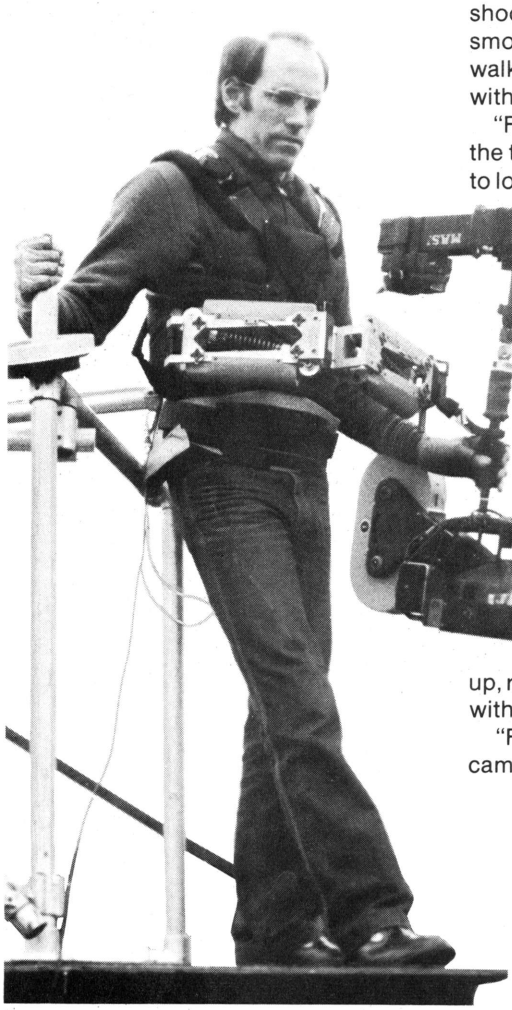
"For the director, Steadicam becomes a powerful and versatile tool for artistic expression.

"For the producer, Steadicam is an invaluable economic resource: able to perform complex camera choreography with a minimum of set-up, rehearsal and strike time compared with conventional techniques.

"For example, one complex Steadicam sequence for MGM's feature *'Diner'* consisted of covering an actor who's walking up a staircase, preceding him through hallways, following him through a crowded dance floor, stepping onto a speed-rail platform mounted on a dolly, and being raised above the dancers' heads to show the principals at the far corner of the room. All this in one smooth, continuous shot!

"Given Steadicam's potential for versatility, the actual results are often unique and miraculous. Exploring that potential has become one of the most exciting and artistically fulfilling challenges of my professional life."





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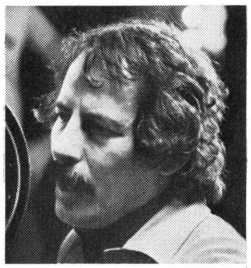
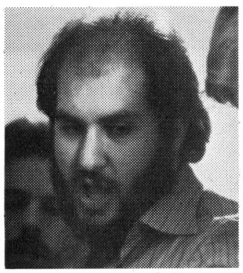
Fred Levinson
Fred Levinson and Company



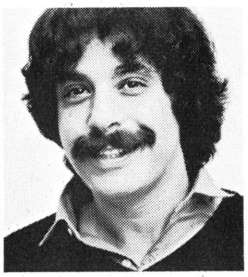
"Wherever I'm shooting, I feel as though TVC is right there. I like their work and I like their attitude."

Lou La Rose
Director/Cinematographer, La Rose Production, Ltd.

"100% of 'Maniac' was Chem-Toned. That saved us a ton of money."



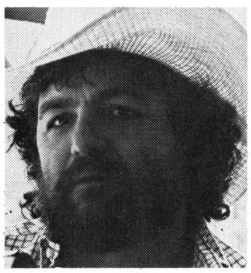
Bill Lustig
Director/Producer "Maniac"



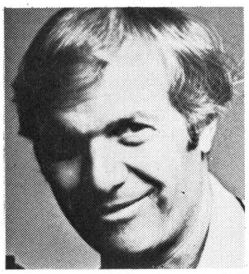
"You could say that the Chem-Tone process was absolutely essential to this film."

Ira Wohl
Director "Best Boy"

"At TVC the quality control is beyond reproach."



Jimmy Collins
Director/Cinematographer/Jayan Film Productions Atlanta



"In an industry noted for its variables, one thing never changes. TVC's consistent excellence."

Leo Lebowitz
Director/Cinematographer

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KODAK HONORS "BEST CINEMATOGRAPHY" NOMINEES

by ALLAN L. WILLIAMS
Eastman Kodak Company

For the sixth consecutive year, tribute is paid to the men behind the camera contending for Oscars by the company behind the film they use

The Eastman Kodak Company, continuing a tradition that began six years ago, honored the achievements of the five cinematographers nominated for Oscars with a pre-Academy Awards banquet paying tribute to the contenders. The affair took place on the evening of March 21 in the private banquet suite of the Bistro restaurant in Beverly Hills.

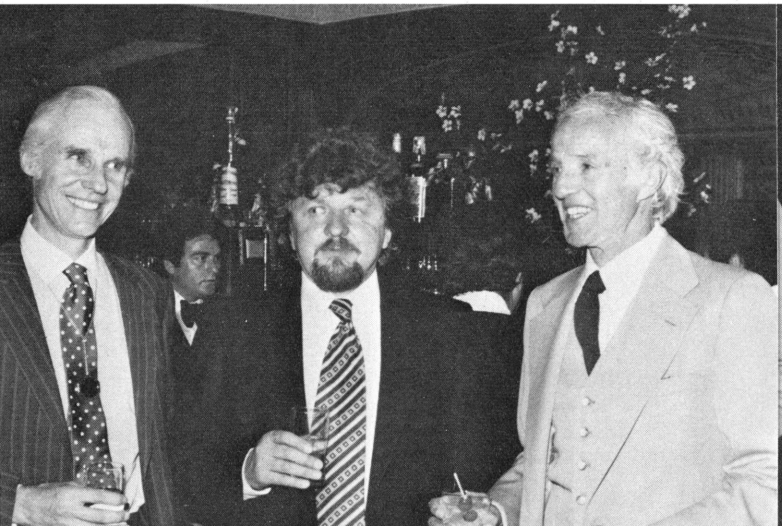
The guests were welcomed and the nominees congratulated, by Allan L. Williams, Manager, Pacific Southwest Region, Motion Picture and Audiovisual Markets Division, Eastman Kodak Company. Adding to those good wishes was a welcome visitor from New York (and a former Hollywoodite), Kenneth M. Mason, Vice President and General Manager, Motion Picture and Audiovisual Markets Division, Eastman Kodak Company.

Unfortunately, only two of the nominated cinematographers were able to attend the intimate banquet. They were Billy Williams, BSC, nominated for his photography of ON GOLDEN POND, and Miroslav Ondricek, nominated for RAGTIME. Douglas Slocombe, BSC (RAIDERS OF THE LOST ARK) and Alex Thomson, BSC (EXCALIBUR) were unable to be present. Vittorio Storaro, AIC (REDS) and his wife were scheduled to attend, but their flight from Rome was delayed by a tardy change of planes in London, so they were unable to arrive in time for the party. They did, however, meet for a midnight get-together with a few of the Eastman party guests.

Other guests at the Bistro banquet included two former Academy Award-winning cinematographers: Haskell Wexler, ASC (WHO'S AFRAID OF VIRGINIA WOOLF? and BOUND FOR GLORY) and Vilmos Zsigmond, ASC (CLOSE ENCOUNTERS OF THE THIRD KIND). Academy of Motion Picture Arts and Sciences president Fay Kanin and her husband, Michael Kanin, were also among the well-wishers, as were American Society of Cinematographers president Harry Wolf, ASC and his wife. Representing the Board of Governors of A.S.C. were Linwood G. Dunn, ASC and Stanley Cortez, ASC.

Appropriate recognition of cinematographers who are gifted, talented and successful began for Eastman Kodak in 1977 when the company first presented its Outstanding Photographic Achievement Recognition gift to the nominees for "Best Cinematography". In past years these gifts took the form of exquisite hand-made clocks. At this year's banquet, Kodak was pleased to honor "art with art". Each nominated cinematographer was presented with a magnificent Daum crystal flame

Posing for a photo with the Daum "crystal flame" sculptures presented by Kodak are Billy Williams, BSC (ON GOLDEN POND); Edgar Gross, executive producer of EXCALIBUR (representing Alex Thomson, BSC); Miroslav Ondricek (RAGTIME); Richard Edlund (representing Douglas Slocombe, BSC, nominee for RAIDERS OF THE LOST ARK); and Allan Williams (representing Vittorio Storaro, AIC, nominee for REDS). (BELOW LEFT) Billy Williams and Miroslav Ondricek chat with Haskell Wexler, ASC, two-time Academy Award winner for WHO'S AFRAID OF VIRGINIA WOOLF? and BOUND FOR GLORY. (RIGHT) Ondricek with Academy president Fay Kanin.



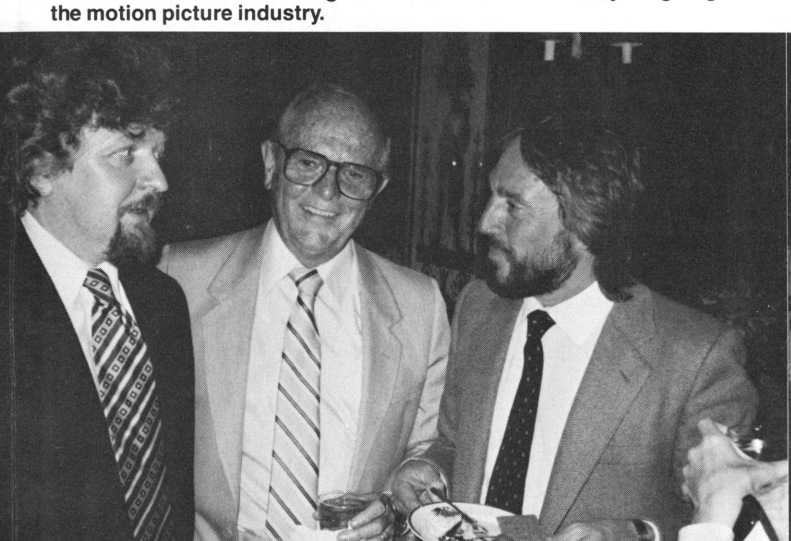
(LEFT) In the banquet suite of the Bistro restaurant the magnificent Daum "crystal flame" sculptures presented to the nominees by Kodak are displayed. (RIGHT) Kodak's Allan Williams and Vilmos Zsigmond, ASC welcome Vittorio Storaro, AIC, whose late plane made him miss the party. (BELOW LEFT) Kodak executive Ken Mason, in from Rochester, N.Y., and Allan Williams present gift sculpture to Billy Williams. (RIGHT) Storaro and Zsigmond talking shop at a midnight get-together after the party was over.

sculpture that captures and reflects light. The gift's inscription, a quote from pioneer French filmmaker Abel Gance, reads: *"The cinema is a flame in the shadows. Fed by enthusiasm, it can dispel them. It is impossible to make a great film without it."*

Gance (1889-1981) was a poet, actor, screenwriter and director whose persistence and vision spanned six decades, from silent movies to movies made for television. Best known for his monumental feature, NAPOLEON, (recently presented in America by Francis Ford Coppola), Gance introduced the first triple screen, stereophonic sound and a 14mm focal length lens, the Brachyscope. With handheld cameras, cameras strapped to the backs of horses and early color, Gance experimented with 3-D cinematography.

In view of his achievements—far in advance of their time—the quote from this visionary filmmaker forms a fitting tribute to today's master cinematographers. ■

(LEFT) Ondricek, Williams and Zsigmond at the Kodak party. All of the nominated cinematographers praised their American counterparts for their "generosity of spirit" in nominating five European Directors of Photography for the top award this year. (RIGHT) *AMERICAN CINEMATOGRAPHER* Editor Herb Lightman with Emma Samms, young English actress who represents her family's third generation of dedication to the motion picture industry.



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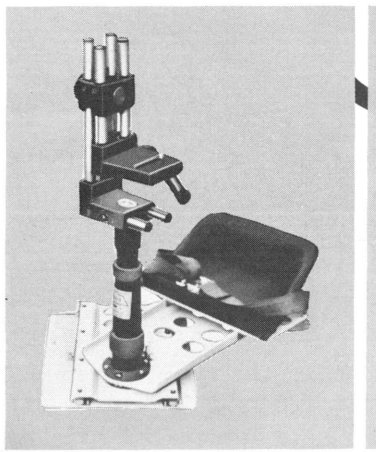

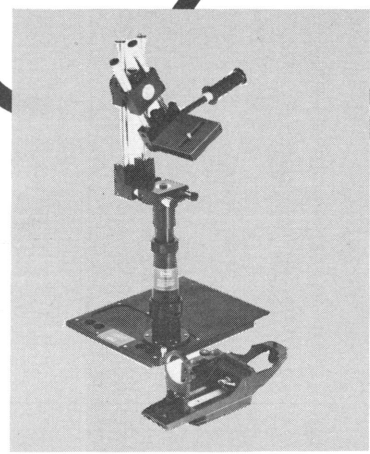

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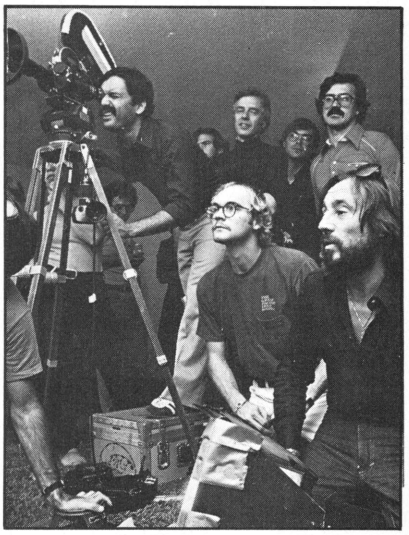

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"OSCARISMS"—LITTLE KNOWN ODDITIES OF THE AWARDS

By DANNY BIEDERMAN

The Academy's famed golden statuette, highest accolade the industry can bestow, has had some bizarre and funny moments in its history

Os'car-ism (os'kûr'iz'm), n. [Am. Oscar fr. prop Oscar Pierson + F. or L; F.-isme, fr. L. ismus, fr. Gr. -ismos.] True story or occurrence—presented in brief form—relating or pertaining to Oscar; i.e.: the Academy Awards. Also any authentic witticism, fact or quotation about Oscar. May also refer to events or actions behind the Oscar ritual. Usually off-beat or unusual in content; often, though not always, humorous. Drawn from the period 1927 to 1982 . . .

* * *

". . . Not one of us realized . . . that the Academy was going to be the greatest piece of publicity ever devised by an industry. It's hard to look back at 1927, but I do remember in those early years the voting was very bad . . . Today . . . in the end you only have five people to choose between. In the old days, it was split among as many as twenty-five . . . And anybody who knows anything about Hollywood knows that only about 3,000 people decide who wins the Oscar. We don't give a damn what the public or the critics say when you get right down to it . . "

—MGM actor Conrad Nagel
Oscar Annual, 1971, by
Robert Osborne

* * *

While guests at the first Academy banquet in 1929 dined on half-broiled chicken, Academy President Douglas Fairbanks took no more than four minutes and 22 seconds to hand out 15 statuettes and 20 parchments to deserving individuals.

* * *

Due to industry and Academy confusion over the introduction of sound films, it took a full eight months for winners to be chosen in 1930 after the end of the eligibility period.

* * *

M.C. Will Rogers had announced the Best Director of 1932 – 33 as "my good friend Frank." Director Frank Capra was half-way to the stage when Rogers added, "Frank Lloyd, the winner." Capra later called the walk back to his seat "the longest crawl in history."

* * *

IT HAPPENED ONE NIGHT, winner of the Best Picture Oscar in 1935, was made as the result of a studio trade-off. Originally purchased as NIGHT BUS by MGM for Robert Montgomery, the script was eventually packaged with Clark Gable and traded to Columbia in return for director Frank Capra's services on a movie called SOVIET. The success of IT HAPPENED ONE NIGHT (which was ultimately helmed by Capra) helped turn Columbia from a second-rate company into a major studio. SOVIET, meanwhile, was never made.

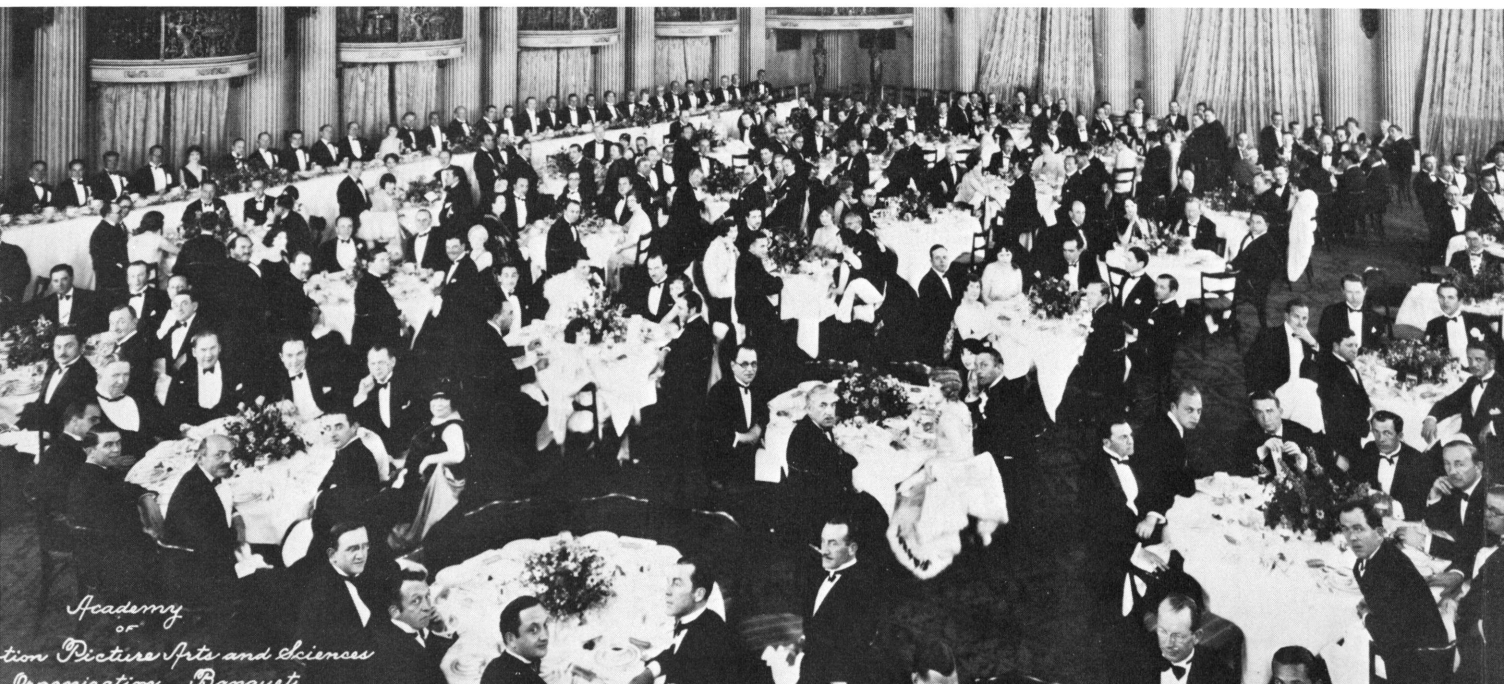
* * *

According to screenwriter Frances Marion, film pioneer D. W. Griffith was used as a publicity tool at the Academy Awards in 1936. "They served D. W. Griffith much as the Palace Hotel in San Francisco served up its *salon mousse,*" said Marion. "They needed to get folks out to the Awards. They knew Griffith could pull in the crowd. So they dusted him off, put a carnation in his lapel and made him the centerpiece . . . "

* * *

Bette Davis had begged star Paul Muni and various studio heads to give her the role of Nana in THE LIFE OF EMILE ZOLA, which went on to win the Best Picture Oscar in 1937. Erin O'Brien-Moore was instead selected for the part. Fourteen years later, however, Davis found herself in the lead role of another Best Picture winner, ALL ABOUT EVE. Davis, then at a low point in her career, was pulled in to replace Claudette Colbert, the original star, who dropped out due to a cracked vertebrae. "You resurrected me from the dead," Davis told director Joseph Mankiewicz.

The first awards banquet of the Academy of Motion Picture Arts and Sciences, held in the Grand Ballroom of the Los Angeles Biltmore Hotel on the evening of May 11, 1927. Actor Conrad Nagel called the Academy "... the greatest piece of publicity ever devised by an industry." He may be right. The Awards banquet started off as a private, almost "family" affair for the film industry. This year it was telecast to hundreds of millions of people in 71 countries around the world.



The first repeat winner in Academy history was Luise Rainer in 1938. She was spending the evening at home with her husband when the news was phoned in to her. She threw on some clothes and raced to the ceremony to accept the award for her role in THE GOOD EARTH.

* * *

Nurses had to cut the telephone lines at Good Samaritan Hospital in 1939. They worried that the deluge of congratulatory calls might cause their patient, Best Actor winner Spencer Tracy, to suffer nervous exhaustion. Tracy was recuperating from a major operation at the time of his win.

* * *

On the Unemployed-But-Honored list some forty years ago was Jane Darwell. Though she was named Best Supporting Actress for 1940's THE GRAPES OF WRATH, Darwell had only worked five weeks since making the film, and had been out of work for seven entire months prior to Awards Night.

* * *

Jane Plowman and Trudy Marshall won the "Hollywood Visit Contest" sponsored by *Look* magazine in 1941. As guests of 20th Century-Fox, they attended the Awards for a magazine spread.

* * *

There was a definite military flavor at the Awards banquet honoring movies of 1942. Guests of honor included high officers of the Army, Navy and Marine Corps, all of whom took turns in expressing thanks to the movie industry for its contributions to the war effort. Messages came in from Madame Chiang Kai-shek, the USSR, and FDR. At the end of the evening, all the awards winners were called up before the microphone to say a brief hello to the American boys on the various fighting fronts. The messages were then short-waved across to the battle areas. That year, 27,677 members of the industry were in uniform.

* * *

The longest speech in Academy history was given in 1943 by Best Actress Greer Garson. The star of MRS. MINIVER reeled off for *one hour.* The film's director, William Wyler, also won an award, but his Oscar had to be accepted by the winner's wife as Major Wyler was that very night on a bombing mission over Germany.

* * *

The Army turned filmmaker in 1944 and produced an eight-minute short called MOVIES AT WAR as a tribute to Hollywood's contribution to the war effort. A surprise screening of the film followed the singing of "The Star Spangled Banner" on Oscar Night at Grauman's Chinese.

* * *

The very first network radio broadcast of an entire Academy Awards program was carried by ABC in 1945.

* * *

The Oscar for Best Supporting Actor of 1946 was awarded to a non-professional for his first and only movie performance. Harold Russell, a war veteran who'd lost both his hands, won the Oscar for his portrayal of Homer Parrish, a sailor who returns home from the war with hooks in place of hands in THE BEST YEARS OF OUR LIVES. Russell was also given a special Oscar for being an inspiration to other wounded soldiers.

* * *

Just prior to the Awards, *Daily Variety* took a survey among Academy voters to discover who was most likely to win as Best Actress of 1947. Rosalind Russell was said to have had the best shot at the Oscar, while Loretta Young ranked fifth and last. Yet on Oscar Night, to the surprise of all, Loretta Young won. The *Variety* poll was discontinued twelve years later.

At the 44th Annual Academy Awards Presentation in 1972, Charlie Chaplin was presented with an Honorary Oscar in belated recognition of his genius. It was a highly emotional "homecoming" for the previously ostracized comedian/writer/director/composer. (BELOW LEFT) Tatum O'Neal, shown with her grandfather when she accepted her Oscar as "Best Supporting Actress" in PAPER MOON (1973). (RIGHT) Joanne Woodward (wearing "home-made" dress, criticized by snobs) accepts "Best Actress" Oscar from John Wayne.

The film JOAN OF ARC was not among the nominees selected from the 1948 movie roster, and producer Walter Wanger was bitter about it. To solace him, the Academy offered Wanger a special Oscar. He turned it down.

* * *

The biggest applause given to any singer of a nominated Original Song went to Jane Russell in 1949. Dressed in a strapless, low-cut, cinnamon-colored satin gown, she sang the song that would end up winning: "Buttons and Bows."

* * *

In 1950, an Honorary Oscar was presented to the late Jean Hersholt by a former president of the Screen Actor's Guild and future President of the United States, Ronald Reagan. Reagan has participated in the Awards on five separate occasions, the last of which was a videotaped address in 1981 that was postponed— along with the Awards Show itself— for one day due to an assassination attempt on President Reagan's life.

* * *

Though he accepted an Oscar for his AFRICAN QUEEN performance, Humphrey Bogart said, "Awards don't mean a thing, unless every actor plays Hamlet and then who is best is decided." Perhaps others shared his sentiments; less than half of the acting nominees showed up that Oscar night of 1952.

* * *

In an effort to recoup production expenses, MGM pushed IVANHOE as a major Oscar contender in 1953. Consequently, another one of its movies, SINGIN' IN THE RAIN, was left to speak for itself.

* * *

In accepting his Oscar for Best Musical Score of 1954 (THE HIGH AND THE MIGHTY), composer Dimitri Tiomkin gave thanks "to all those who helped me get where I am: Brahms, Bach, Beethoven, Richard Strauss . . ."

* * *

Judy Garland may have lost the Oscar for A STAR IS BORN in 1955, but she still came out a winner. Just as the Awards Show was beginning, Judy commenced a production of her own that might have been titled "A Baby Is Born." The actress gave birth to a son, Joey, who was with his mother when she learned of her defeat from her hospital bed later that night.

* * *

MARTY, the four-time Oscar winner of 1956, was originally a television play that was feature-filmed on a $343,000 budget strictly as a tax write-off.

* * *

Bing Crosby's 1944 Oscar for GOING MY WAY was donated to his alma mater, Gonzaga University in Spokane, Washington, in 1957. Nearly 20 years later, the trophy was stolen from the Crosby Library as part of a practical joke and then returned. It currently sits in the library among a collection of other Crosby memorabilia.

* * *

"Joanne Woodward is setting the cause of Hollywood glamor back 20 years by making her own clothes." So said Joan Crawford of the Best Actress winner who wore a homemade dress to the Awards in 1958. As a result of Ms. Woodward's attire, however, homemade dresses quickly became all the rage among the public.

* * *

There was such a demand for limousines the night of the 1959 celebration, that a mortuary was called for several Cadillac rentals.

* * *

An early Renoir and a 1916 Utrillo were destroyed when a fire demolished the home of Joan Fontaine in 1961. Spared was the Oscar that she'd won in 1942 for SUSPICION. The trophy was in her apart-

Continued on Page 513

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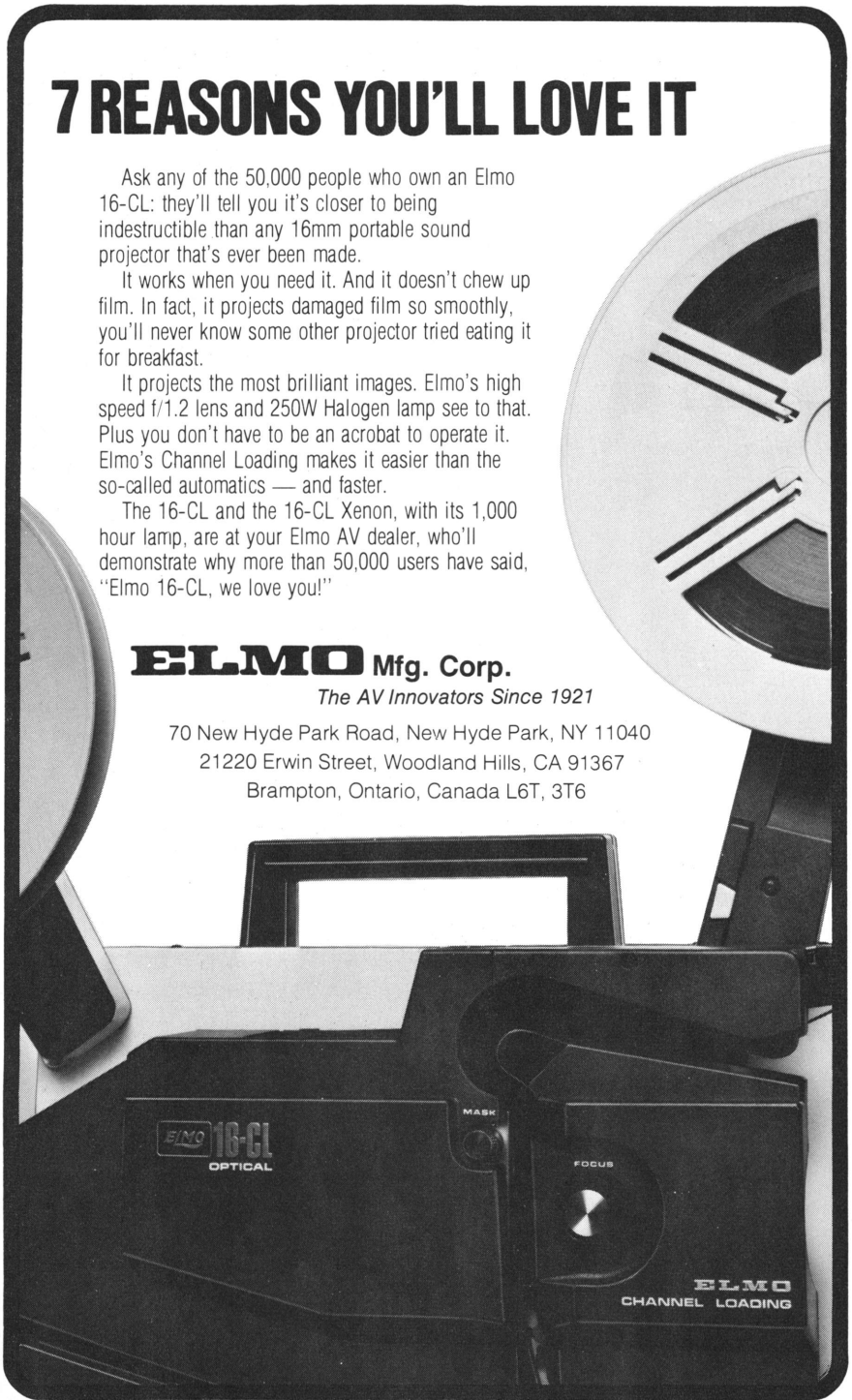

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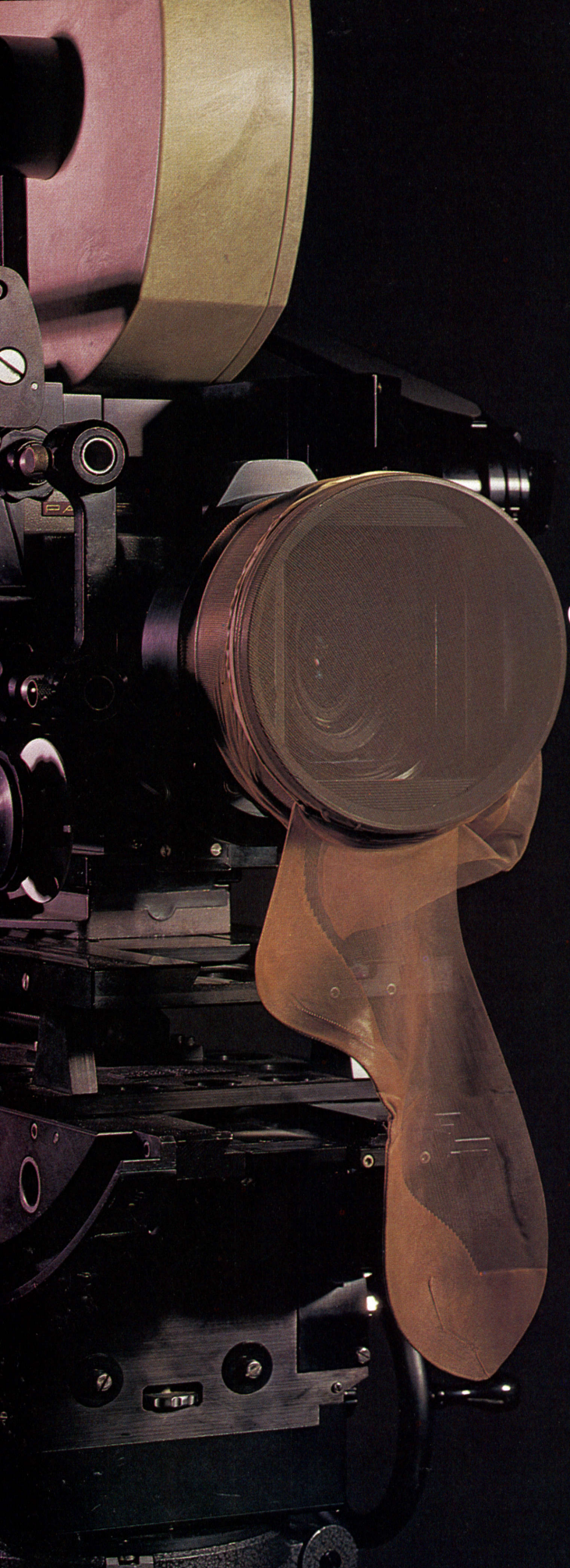

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The Filming of MARCO POLO

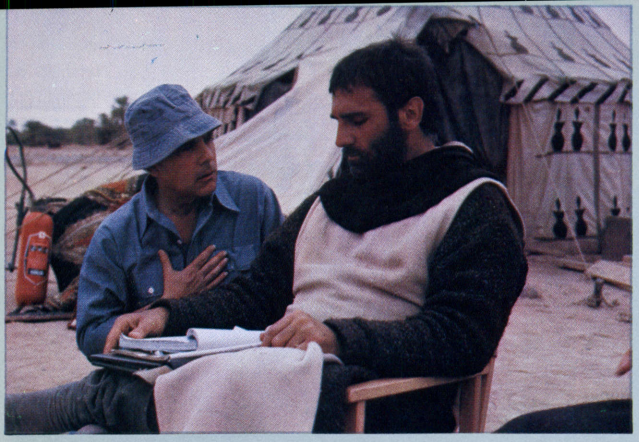
By RICHARD PATTERSON

Bob Greene

MARCO POLO is a $25 million 10-hour mini-series chronicling the adventures of the 13th-century Italian during his 20-year expedition to the China of Kublai Khan. Photographed in Italy, Morocco, and China with a 13-month schedule, it is the first Western drama co-produced with the Chinese since the founding of the People's Republic in 1949. Locations in China included The Great Wall, The Forbidden City, The Ming Tombs, The Summer Palace of Emperor Qian Long, and (ABOVE) perhaps the most exotic location of all: the plains of Xilinhot in Inner Mongolia where the climactic battle scenes were staged. The script based on Polo's memoirs called for over 180 speaking parts.

Bob Greene

The range of moods in the story is reflected in two scenes: a Moroccan horseman depicting one of the Saracen warriors who captured the Polo expedition on its way to Persia and a reflective moment between Marco Polo (Ken Marshall) and Monica (Kathryn Dowling), a European girl raised in China with whom Marco falls in love.



Bob Greene

Producer Vincenzo Labella discusses a scene with Tony Lo Bianco. Labella, whose previous producing credits include MOSES THE LAW-GIVER and JESUS OF NAZARETH, co-wrote the script for MARCO POLO with David Butler and the director.

Bob Greene

Chuck Painter

Director Giuliano Montaldo refines a bit of action with Ying Roucheng for a scene staged in The Forbidden City. Montaldo was a co-director with Pontecorvo on BATTLE OF ALGIERS and is best known for his SACCO AND VANZETTI.

Bob Greene

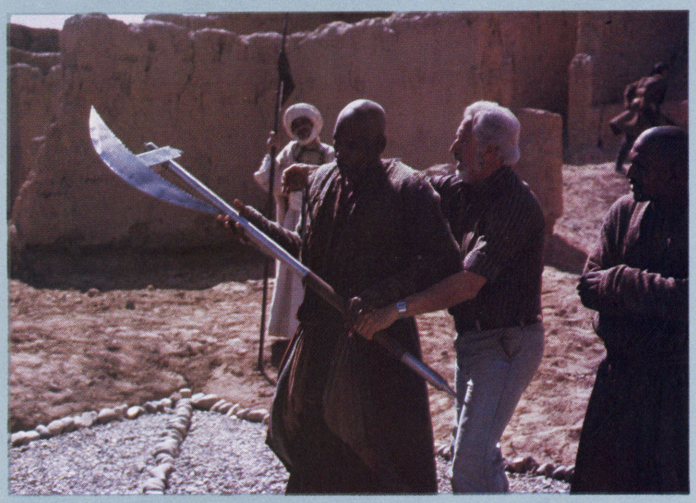
Eight areas of Morocco substituted for the actual Middle Eastern sites visited by the Polo caravan. They ranged from the ancient Berber village of Erfoud on the edge of the Sahara Desert where the dust was so thick at times the crew had to wear surgical masks to verdant olive orchards near the city of Fez. Locations in Italy included the Abbey of Fossanova (RIGHT) a 13th-century monastery where St. Thomas Acquinas died which was used for the coronation of Pope Gregory X (Burt Lancaster). For scenes in Venice set designer Luciano Riccieri constructed a 1000 square-foot replica of the Piazza San Marco as it appeared in 1250 AD. Even more elaborate is the set for Kublai Khan's tent city (BELOW) constructed by a team of 80 Chinese and Italian craftsmen in Cheng de 120 miles northeast of Peking.

Bob Greene

Director of Photography Pasqualino DeSantis checks a shot in the Moroccan desert. DeSantis, who won an Oscar for his photography of ROMEO AND JULIET, shot over 1½ million feet of film in some of the most remote locations imaginable for MARCO POLO.

Bob Greene

Chuck Painter



Bob Greene

Perhaps the greatest challenge in making MARCO POLO was maintaining a balance between the historical spectacle and the individual human drama. While striving for historical accuracy in every aspect of the production, Labella emphasizes that MARCO POLO is not a history or geography lesson: "The intention of all this is to entertain and stimulate, not to teach." At the same time he considers Marco Polo's experiences relevant to today. "It is the struggle of a man of limited experience and education to absorb wonders and to rise above culture shock to an understanding sympathy for his fellow men that makes the change in his character so fascinating."

Bob Greene

Bob Greene

Bob Greene

Costumes for MARCO POLO were designed by Enrico Sabbatini and hand made by his staff of 45. To make 4,000 costumes Sabbatini used 90,000 feet of silk, 60,000 feet of cotton and more than 1,000 furs purchased in China. Real jade was used in the Mongol belts and 3,500 pairs of shoes were hand made using everything from mountain goat fur to silk. Each of the Persian, Mongol or Italian soldiers in the film wears hand made armor, and one costume for Kublai Khan trimmed in gold flake and ermine was valued at $7,000. Sabbatini insisted on authenticity in the fit and feel as well as the look of the costumes even to the point of making period underwear for the monks. One member of his staff, Tom Casterline, is an expert in the ageing of material.

Bob Greene

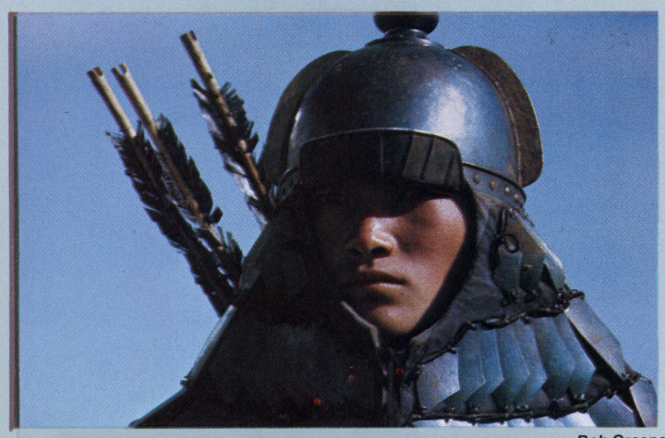
Bob Greene

Bob Greene

Chuck Painter

Bob Greene

Using local inhabitants for extras in Morocco and China greatly enhanced the authenticity of the production, but it could have its drawbacks. Director Montaldo recalls the first day of the battle sequences shot in Mongolia: "We had hundreds of extras finally lined up in their costumes, when suddenly they all decided to jump on their ponies and ride back home to show off their outfits to their families and relatives. Another time during a pause in the action, they removed all their armor and peeled off their beards to take their traditional afternoon siesta. Our costume people had to spend hours re-doing them. Since it was obvious the Mongols weren't going to adjust to our ways, we had to learn to adjust to theirs."



Bob Greene

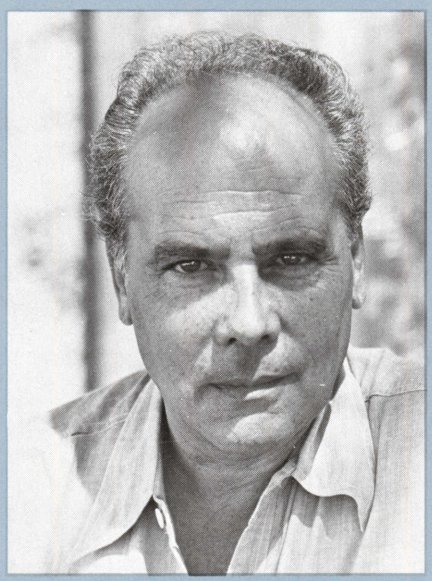
The production of MARCO POLO grew out of a desire on the part of the Chinese government to signal to the Western world their interest in opening their doors to trade and cultural exchange. In 1977 the Italian ambassador to China was asked by Chinese officials if Italy would be interested in producing a film on Marco Polo. Marco Polo is revered by the Chinese as one of the few explorers from Europe whose expedition was not followed by an attempt to conquer the lands he explored. His name is still synonomous with a gesture of peace and good will in China.

The Italian ambassador conveyed the Chinese suggestion to RAI-TV of Italy who in turn contacted producer Vincenzo Labella. Labella had just completed the mini-series JESUS OF NAZARETH for Italian and American television, and he took the idea of a mini-series on Marco Polo to Procter and Gamble, the American sponsors of that series. The series was eventually pre-sold in over 70 countries as a 10 hour film budgeted at $25 million.

After researching and drafting a script, Labella made a location scouting trip to China in 1979 with director Giuliano Montaldo and a documentary cameraman who shot 16mm footage of potential locations. He and Montaldo reworked the script around specific locations, and he began negotiations with the Chinese government. The Chinese agreed to furnish logistical support for the production in exchange for distribution rights within China and a limited voice in the scripting. Labella describes the Chinese as extraordinarily cooperative during the production: "In a country where there are very limited hotel accommodations and a tourist must make reservations six months or a year in advance, officials were able to accommodate the needs of our production for last minute changes in itinerary. Visas, which can take weeks in most countries, were provided overnight; and in one case, when a role had to be re-cast at the last minute, an actor was permitted to enter the country without any visa at all." Regiments of the Chinese army were made available as extras, and Chinese production personnel and equipment were used to augment the Italian company. Some filming was done on sets in the Peking studios, although most of the production was shot on location.

The Chinese involvement in the scripting process involved an elaborate procedure of approval of individual pages, and there were some discussions about certain story points or ideas. For instance the Chinese were concerned about the image of Genghis Khan, grandfather of Kublai Khan who befriended Polo. They did not want Genghis Khan to be perceived simply as a barbaric warrior and requested that some acknowledgement be made of his statesmanship as a leader who united the nomadic tribes of Mongolia and China into one of the world's greatest empires. The Chinese also had misgivings about any romantic relationship between Marco Polo and a Chinese girl, and Labella found historical justification for introducing a European girl who had been raised in China. On the whole, however, Labella found his dealing with the Chinese to be pleasant and constructive. Both sides shared a sense of the historic importance not only of the finished product but of the production itself as an example of Sino-European cooperation.

Labella and Montaldo added the four other principals to their production team: cinematographer Pasqualino De Santis, costume designer Enrico Sabbatini, set designer Luciano Riccieri and co-writer David Butler; and the group embarked on a full year of pre-production work in Rome.



Producer Labella now looks back on the production of MARCO POLO as an incredible human experience which was at the same time beautiful and terrible.

The choice of Pasqualino De Santis as cinematographer was influenced by several factors. First of all Labella and Montaldo knew that 13 months of shooting under some of the most extreme conditions imaginable in remote locations where it might take as long as a month to see dailies required a highly experienced camera crew with impeccable credentials. As it turned out, not a single foot of film was lost due to camera problems during the entire production. Secondly they knew that the cameraman and his crew would have to be the kind of people who could work well as part of what could only be described as an expedition. Working together in a studio or on a nearby location is one thing; working together in the Sahara desert or Inner Mongolia while living for months on end in barracks or accommodations with no running water is quite another. Finally they knew that the cameraman would have to understand the requirements of shooting for television while at the same time sharing their vision of the aesthetic dimension of the story. The incredible effort being expended on the sets and costumes would obviously all be in vain if the subtlety of the design could not be seen on the television screen.

The visual design for MARCO POLO followed a schema of the script and was conceived as four stages in a progression. The first is the portion of the story which takes place in Italy prior to Marco Polo's departure for China. Marco spends his youth waiting for his father to return from a previous trading expedition into Asia, and the look of this part of the film was designed to underscore the sense of waiting and longing. The colors and compositions are modeled after medieval frescoes, and the metaphor which Labella and Montaldo use to describe the impact of the relatively subdued colors and formal compositions is that of an aquarium. The visual style in this portion of the film attempts to heighten the viewer's sense of anticipation for the journey by giving the impression of Marco waiting and dreaming in a heavy atmosphere comparable to an unnatural underwater environment. The light is pallid, and there is a sense almost of stagnation conveyed by the look of the Italian sequences.

The second stage in the design is the journey throught the Middle East which is torn by religious wars of the Crusades and up over the mountains into Tibet. Here the photography becomes cruder, the colors stronger, the light more direct. The camera moves nervously capturing the conflicts surrounding the journey and the struggle of the journey itself. The camera moves up the mountains in tracking shots, often hand-held, conveying a sense of climbing laboriously into a different world. This movement culminates in the opening of the gates of the city of Peking and the revelation of the world whose marvels held Marco Polo entranced for over 20 years.

The sense of wonder and beauty that Marco felt in China, the way he viewed this exotic civilization, is conveyed in the production design and photographic style for the third phase of the story. The light is indirect and diffused. Things are seen through veils, and there is a serenity and translucence which contrasts both with the oppresiveness of the Italian sequences and the harshness or restlessness of the journey.

In the final portion of the story this magical world is lacerated by a war between the Mongols and Islamic forces from the Middle East. The photography again takes on a harshness or pitiless realism, and the action culminates in a climactic

Costume designer Sabbatini helps transform Leonard Nimoy into the villainous Turk, Achmet. Nimoy recalls, "When I put on the clothes, it was like a key opening a door into the character. They were so richly tailored, I immediately got a sense of Achmet's power."

battle sequence involving massive armies on the Mongolian plains.

During the pre-production period for the film political events forced Labella to abandon his plans to shoot on the actual historical locations in Iran and Afghanistan. A wide variety of locations were selected in Morocco, and the filming began in Italy in October of 1980. There was an excursion to a location in the Himalayas and shooting in Italy both before and after the work in Morocco. As much as possible the schedule was arranged to permit shooting in continuity since the story encompasses over twenty years in Marco Polo's life. Delays which Labella attributes to "Italian bureaucracy" necessitated postponing the shooting in China by two months after the production had already begun, thereby disrupting all of the arrangements that had been made in China and subjecting the production to completely different weather conditions than had been anticipated. Nonetheless the five months of production in China were completed on schedule in December of 1981.

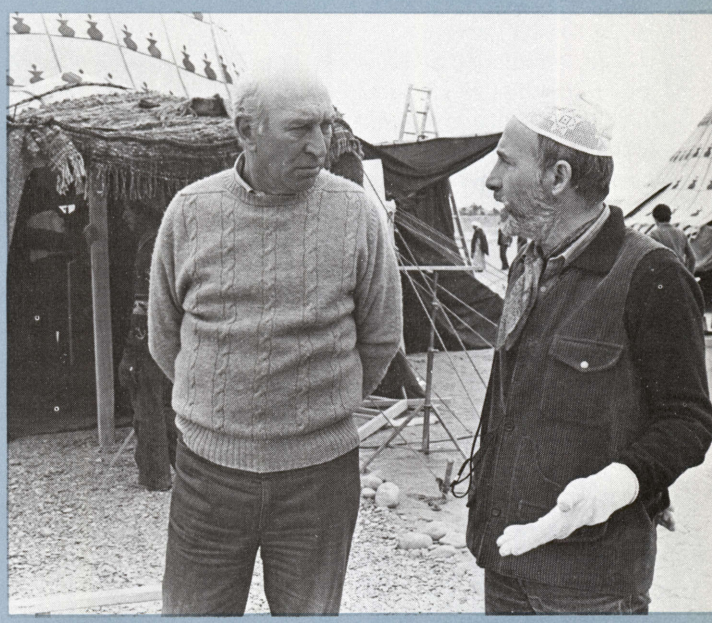
Labella says that one of the most remarkable things about the film is the development of Marco Polo's personality, and he attributes it to the way in which Montaldo guided Ken Marshall through a real-life adventure which was a condensed version of Polo's own spiritual and physical journey. Ken Marshall is a young actor who was cast at the last minute after two previous actors had dropped out of the role. Labella says that because the film was shot more or less in sequence progressing from Italy to Morocco to China it is possible to witness a development in Ken Marshall's personality which is the equivalent of what Marco Polo underwent. He ways there is a naivete or innocence in Marshall during the Italian sequences which is transformed into a maturity evident during the Chinese sequences. Part of it is due to Marshall's growth as an actor as he spent months working with the likes of Burt Lancaster, John Gielgud, John Houseman, Anne Bancroft, David Warner, Sada Thompson, Leonard Nimoy, Tony Lo Bianco and Ying Roucheng, one of the foremost actors in China. Part of it is also due to the fact that Marshall, who had travelled relatively little, was experiencing in one year things very few people experience in the course of their entire lives.

In some ways shooting in Morocco was a warm up for the conditions to be encountered in China. Some locations in the Sahara had dust so heavy that the crew had to wear surgical masks, and one hotel had no running water. As Montaldo describes it, "For a tourist staying overnight, it may be fun to wash off with bottled mineral water and have sand come out of the water faucet in your hotel room. It makes for a good postcard home. But for a film crew traveling two hours from the hotel overland without roads to work 10 hours a day in the Sahara desert . . ."

The remote locations in China were even more primitive. The base village for one location in Inner Mongolia had no road to it at all, and the crew travelled 1½ hours beyond that village onto the plains every morning. They were filming in areas never visited by foreigners of any sort, much less a movie company. They lived in army barracks or even traditional Mongolian "yurts". They worked in the midst of a totally alien culture and communicated with co-workers via translators or in something other than their native Italian.

The production was an expedition comparable to Polo's original journey. Labella and Montaldo may laugh looking back on some of their experiences, but they agree that the whole process was a truly extraordinary human experience. They also feel pride in having pulled it off without any real trouble or conflict among the crew. This was accomplished partially by selecting the crew members carefully and partially by proper management of the production on a daily basis — including such things as importing two tons of pasta into China. Even the casting was done with an eye to how the actor would relate to the working conditions. The four actors playing the Polos and their servant (Ken Marshall, Denholm Elliott, Tony Vogel and Murray Abraham) were involved for the entire shooting period.

The ability to hold a crew of as many as 180 people together under such adverse conditions stems from more than managerial skill however. It is ultimately rooted in the fact that Labella and Montaldo obviously cared very deeply about the film they were making. Everyone working on the film was bound together both by a mutual sense of sharing an extraordinary adventure and by a belief in the value of what they were making. They sensed that MARCO POLO was to be not only a spectacular piece of entertainment but the embodiment of a kind of humanity that reaches across national barriers and political differences in a gesture of cooperation and respect. They knew that the experiences they were having as they worked in Morocco and China were the essence of the story which they were enabling millions of people the world over to share. ■



Director Montaldo and cinematographer DeSantis discuss a camera set up on location. DeSantis worked on pre-production for MARCO POLO for a year designing a photographic style which could express the essence of the story.

MIROSLAV ONDRICEK
Continued from Page 450

he heard that German soldiers would soon be coming to occupy his city.

During the occupation, Miroslav made friends with another boy at school whose father ran three movie theaters in Prague. "We spent all the time that we could in the basement watching movies from America, France and other countries which were no longer being shown in the theaters," recalls Ondricek.

There are other memories, too, of standing with people who were cheering as American and British airplanes rained bombs on the city. And then, finally, there was the day in 1945 when the occupation ended. But even after the war, young Ondricek's fascination with the movies continued. "We still spent evenings and weekends watching movies; every film that we could get our hands on," he says. "I never thought about doing anything else. I even used to go out and look for work as an extra."

His first job after graduation was as assistant on a documentary film crew. He worked for a studio which specialized in producing news documentaries, which were shown in theaters as preludes to features. "My goal though, was always to do theatrical films," he says.

Ondricek spent some 3½ to 4 years during this period attending FAMU, the famous Czechoslovakian film school in Prague. "I was already working, and so I only went to school part time," he remembers, "but it was a very complete education about filmmaking. We learned about the history and the culture of filmmaking as well as the techniques."

This led to a job as an assistant cameraman at a state-run studio which specialized in theatrical film production. It was there that he met Milos Forman. "I worked on his first movie in 1963," says Ondricek. "It was a 16mm black-and-white film, which was later blown up to 35mm for presentation in theaters. The English translation of the title is THE COMPETITION.

The relationship with Forman has continued for nearly 20 years, even after the director left Czechoslovakia in 1968. "Milos has made two pictures without me: I was committed to other films both times," says Ondricek.

We met with Ondricek while he was visiting Hollywood, in part to attend the Academy Award ceremonies. He was nominated for an Oscar for cinematography for Forman's film RAGTIME. Following are excerpts of the interview:

QUESTION: First, I better find out what I should call you, because I am going to have a very difficult time trying to pronounce your name otherwise.

ANSWER: My crews and the other people whom I have worked with in the United States and England have called me Mirek. I don't think there is an English translation for my name. Mirek is okay.

QUESTION: Okay, Mirek. I must say that it is an unusual experience speaking with a cinematographer from Czechoslovakia who makes films in the United States. How did you start working on American films? Was it through your association with Milos Forman in Prague?

ANSWER: In part, yes. But, also when I was starting out as a Director of Photography, I met the English director Lindsay Anderson. He invited me to London. I did several films with him, including THE WHITE BUS (1967) and IF (1968). This introduced me to filmmaking in England. Then, after Milos went to the United States, I continued to work with him. I was also doing films in Czechoslovakia and England as well.

QUESTION: Do you find filmmaking different in these different countries?

ANSWER: I find filmmakers the same wherever I have worked. They might speak different languages, but their goals are always the same. It is very easy to communicate with crews in different countries. When it comes to making a movie, we all speak the same language. As for styles of filmmaking, movies made in my country usually are paced slower. Maybe it is because our culture is older, and we feel that we have more time. The pace of movies made in the United States is usually much faster. I am not talking about the time that it takes to make a movie. I mean the editing and pacing of how the story is told.

QUESTION: Is there a type of movie, or a style of filmmaking which you have been particularly associated with?

ANSWER: I have always liked doing musicals. Perhaps that is because I like music so much. And then, having done so many films with Milos which are musicals could also account for that. But, I think that I have worked on most types of movies. IF, one of the early movies that I did with Lindsay Anderson was surrealist. I have done several period films in Czechoslovakia, in addition to RAGTIME. I have also worked on SLAUGHTERHOUSE FIVE and GARP, two more American films. For me, the most important thing is the story. If the story is right, I think I can help find the photographic style that it needs.

QUESTION: How about RAGTIME?

ANSWER: I was working with Milos on HAIR. We were just finishing, and already he was speaking about RAGTIME. So, I read the book, and I liked it very much. Actually, I had a great uncle—I believe that is what he was. He was my grandfather's brother. He moved to New York City and lived in the Lower East Side in 1897. He had the same name, Ondricek, but I have never been able to meet anyone from that side of the family. That gave me something extra to be curious about while we were doing our research.

QUESTION: How did you establish the look of the period and the place where the film was staged?

ANSWER: When Milos said, okay, we are going to make the film, I had around three months for research and pre-production planning. I believe that is very important to the success of most films. If you only have a few weeks for research and pre-production planning, it is very difficult to do any film the way that it should be done. I think that you can make a better film, and maybe for less money especially if you have the time to plan right. In a movie like this, one must have the cooperation of the art department and the costume designer.

QUESTION: How did you do your research?

ANSWER: Mostly, I visited museums and art galleries in New York. I found some old documentary films from that period and place. Of course, they were black-and-white, but you could see how things looked. I also read books and looked at many paintings and photographs which still exist from those days. You could see in those pictures how people posed, where the camera was in relationship to the people doing the posing, and where light came from. For example, people depended upon window light in those days much more than they do now. That very much influenced both the direction and quality of light. So, all of this time I was forming my ideas for how the film should look, and later I discussed these ideas with Milos.

QUESTION: What was the look that you planned for RAGTIME?

ANSWER: Did you see RAGTIME? What do you think the look was?

QUESTION: I very much had the feeling that I was watching a story that was happening in New York during the early 20th century.

ANSWER: That makes me very happy to hear you say that.

QUESTION: Tell me, do you suppose that your early training as a documentary cinematographer affected your approach to making this film? Even though it is a period film, there is also a strong sense of this being a real story with real people.

ANSWER: I have had many people make that comment, and not only for this picture. I think that my documentary training helps me to keep the artistic side of cinematography from intruding on the telling of the story. I always feel that the most important thing is the story. My only job is to help tell the story. I suppose that you could call that a documentary style.

QUESTION: Getting back to the look again. Could you talk about the elements that you combined to get this look, such as the camera chosen for this film, the film emulsion used, and how you handled it, lighting and filtration and so forth?

ANSWER: We used an Arriflex BL camera with Todd A-O lenses. It was my first time using these lenses, so we did sufficient experimenting to establish what we had to know about color balance, and so on. They are marvelous lenses. The emulsion was Eastman color negative II film 5247, which I treated normally. There was no need to "push" the film. We had plenty of light. The laboratory was Technicolor, both in New York and London. They are both very good. Otto Paolani, in New York, who worked with us on color timing, was like my father on this picture. As far as the style goes, when I looked at the old pictures taken in New York, during this period, I noticed that people always seemed to look right into the lens with both eyes. There were very few profiles. We adopted this style, so people who have seen pictures from this period would associate the style with the times. Also, I noticed that the camera always seemed to be at a low angle, maybe three feet from the ground. So, we used a great many low angles. Our locations, of course, included homes and clubs and the hotel, where there were very rich colors, including the woodwork and draperies. The Eastman emulsion faithfully captured the richness of the colors that we had to work with. The other thing that I did – I spent several months searching for and testing, to find an appropriate netting to give me the diffusion that I wanted to suggest that period. I don't know the words to explain this. I am better at putting images onto film than I am at giving you words for paper. Mostly, it is something that you see in your head. And then when you see it with your eye, you know that is what you were looking for. So, you show it to the director, and you hope he agrees.

QUESTION: And did Forman agree?

ANSWER: (Laughing) most of the time when you see something that you fall in love with as a cinematographer, you can count on the director hating it. But, this time, I think that there was no question. Everything that we were planning to do photographically was simply meant to help tell the story. If someone had a better idea for achieving that goal, I wouldn't have argued for doing it my way photographically.

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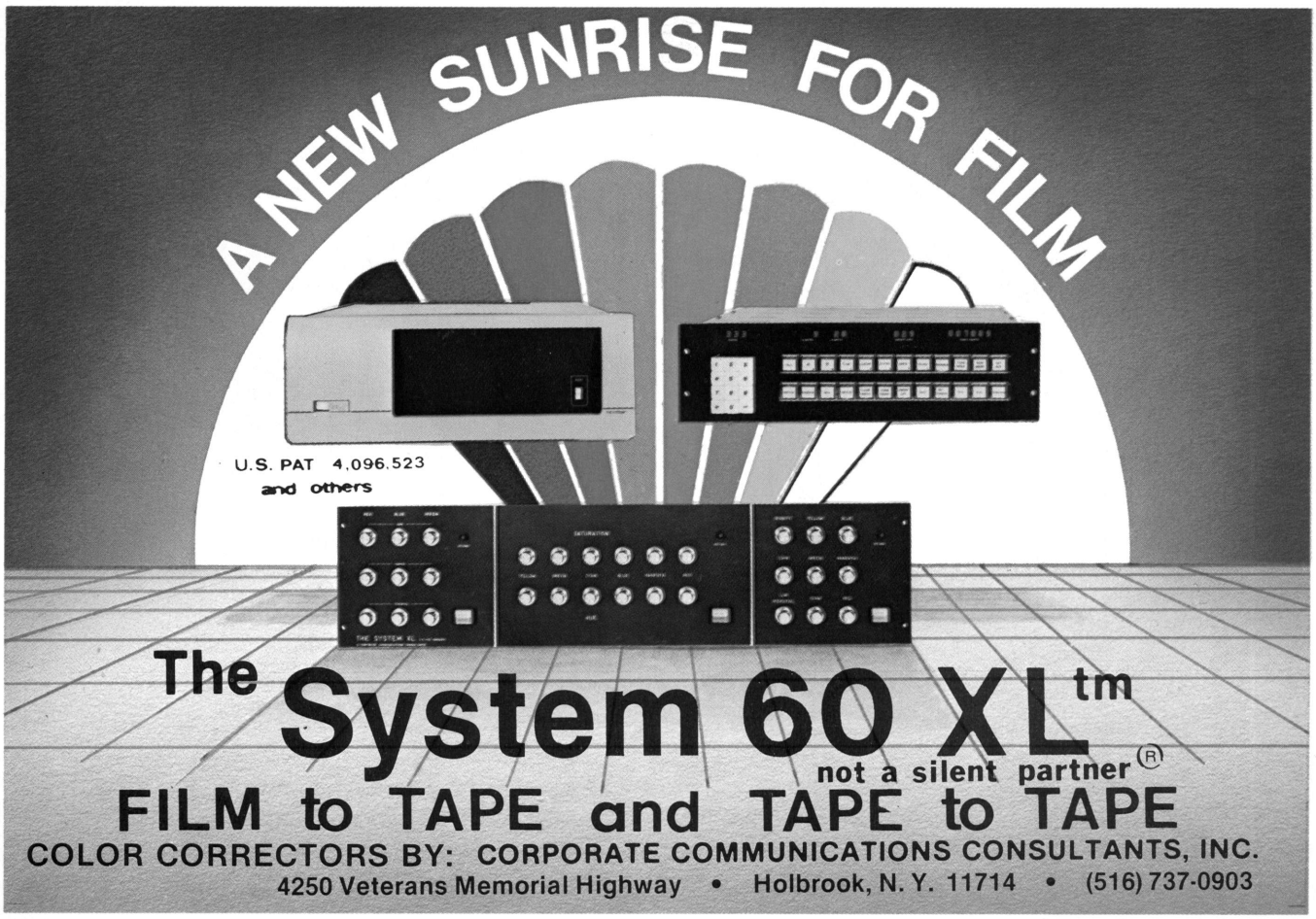
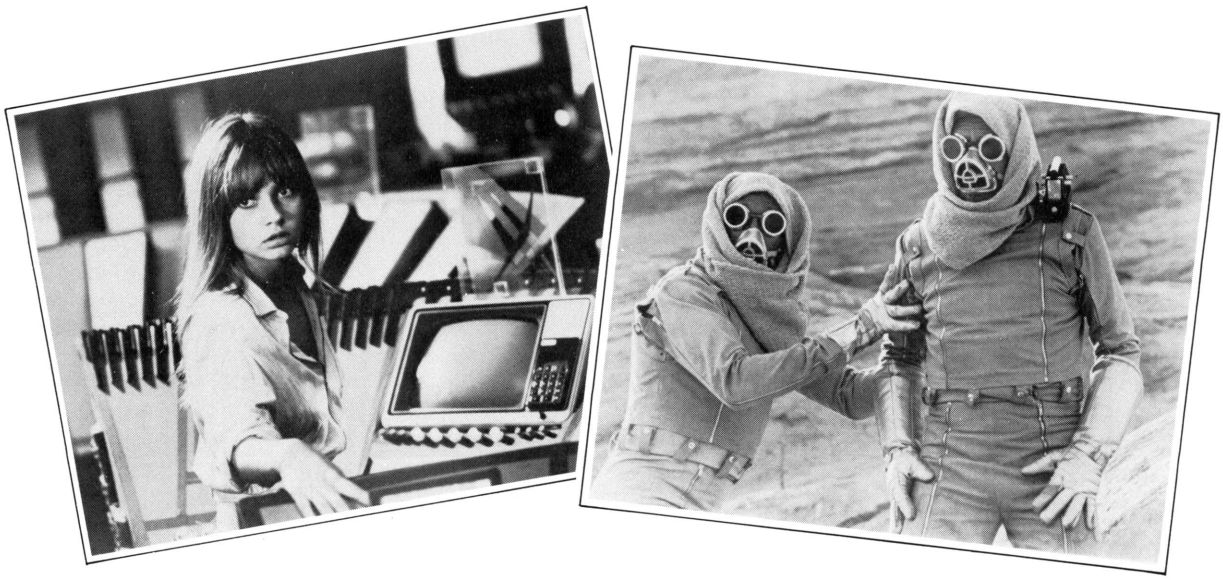


FORBIDDEN WORLD



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SHOOTING VIDEOTAPE FILM STYLE

THE DREAM OF DON GUADALUPE

By BEN SHEDD, H. J. BROWN AND MATT ADAMS

"The Dream of Don Guadalupe" is part of the Public Television series CALIFORNIA DREAMS. This particular segment features Alejandro Rey at actual historic locations in Northern California and combines archive graphics and stills from the life of Don Mariano Guadalupe Vallejo as Rey recaptures California's history from 1770 to 1890. "The Dream of Don Guadalupe" will be shown on PBS May 18 nationally.

In the half-hour telecast, budgeted at $80,000, Patrick Griffin, writer and executive producer, called for voiceovers of excerpts taken from Vallejo's own five-volume history of the period.

The series was made possible by a grant from First Interstate Bank of California Foundation. CALIFORNIA DREAMS and producing station KOCE-TV, Huntington Beach had committed to shoot and edit the series on videotape when Ben Shedd, an Academy award winning filmmaker, joined the production.

The script called for lots of locations, quick setups by a small crew, and lighting situations normally associated with the latitude of 7247 film.

H. J. Brown, Director of Photography, recommended film be used, but the hard and fast decision had been made. Brown was cinematographer on the award-winning PBS 13-hour series COSMOS. The filmmakers accepted the challenge with eagerness and went to work. Following is a discussion by Shedd, Brown and Matt Adams, video technical supervisor.

> *"I believe there are no real aesthetic differences between film and tape – just attitude differences. It'a all really just pictures and sound – and working to capture the images we see in our minds. We approached "The Dream of Don Guadalupe" with this attitude and it worked!"*
>
> — Ben Shedd

BEN SHEDD: Because I supervised all aspects of location production, almost immediately I joined Patrick Griffin and another CALIFORNIA DREAMS production crew to shoot aerials of the sweeping green countryside before the summer browning occurred. It also made good budget sense, as the other crew was already planning helicopter shots of San Francisco.

I've done over thirty hours of aerial filming from helicopters, but this was the first time I'd had a TV monitor in my lap to watch. I was able to reposition images as we went along, spotting upcoming terrain, comparing it with the monitor image and giving cameraman Tom Tucker and Spirit Airways pilot Ken Chase more of my ideas to constantly improve the shots.

We used a tall grove of eucalyptus trees across the road from the adobe house to fly over and tilt up from, wiping the image of the house into the frame. However, just outside the Adobe House state park grounds are a highway, and next to the house are a mass of telephone and power lines which I didn't want in the shot. By watching the monitor and giving Tom and Ken update instructions as we flew and taped, I was able to coax a high spinning shot of the old adobe so that it seemed to be sitting in a huge field with no sign of modern civilization around. With the monitor I saw what we had, "printed it," and went on to the next location.

Following this one-day shoot in Northern California, and having only seen three of the seven locations in person, I set about storyboarding all the sequences from ideas in my head. The location shoot was scheduled to be five days long with a travel day on each end. A long middle Wednesday was planned for the crew to travel three hours from Carmel north to Sonoma after taping in the morning.

(LEFT) Alejandro Rey in Vallejo adobe house dirt kitchen. The scene was lit from 9-lights outside, except for 1K through tissue for foreground ambience. (RIGHT) The same scene from the actor's POV.

Executive producer/writer Patrick Griffin (left) with Ben Shedd and Alejandro Rey.

H. J. Brown and I flew to Northern California three days before the shoot for a practical look at all the locations.

H. J. BROWN: We planned the precise shooting schedule around the sun and how it would affect each of the six locales at a particular time of day. The California State Parks locations were going to be open to the public and we had to include that fact in our schedule planning. The crew consisted of *key* people only. Gaffer (and SuperGrip inventor) Ken Phelps, Grip Jeff Bains, Assistant Camera Paul Sherwood, Videotape Recorder Operator Al Lugo, Production Manager Bill O'Neill of KOCE-TV, Soundperson David Dobkin, Associate Producer Barbara Hiestand, Production Assistant Christine Denny, and one of Ben's University of Southern California Cinema/Television Doctoral students, Don Schroeder, who took most of the production stills. We soon added Video Technical Supervisor Matt Adams of Video by Design.

BEN SHEDD: We started at the Old Mission in Carmel, Calif., Vallejo's birthplace. Each sequence was designed with everything moving, the actor against the background, the camera in concert with or in opposition to the actions, always expanding, always growing, revealing new images as the story content moved us ahead. As often as possible I planned to do long takes covering whole paragraphs of dialogue, with no coverage or safety in or out points.

The first few setups were fine, but when we put Alejandro Rey under the eaves of a Mission corridor (an easy shot with color negative), we saw streaking and "comet tailing" in the playback. I had H. J. shoot this sequence outdoors as a static closeup of Alejandro Rey, which still looked terrible on video.

After a frustrating 14-hour first day with great delays because of the streaking and other technical problems, I wanted to do the rest of the shoot on film and transfer the negative, without workprinting, directly to tape for editing. H. J. reminded me that we had decided on videotape, and that it had to be possible to shoot what we had in mind or the whole "tape explosion" was junk. Production Manager Bill O'Neill found an available alternative video camera in the San Francisco area with a Tech, Matt Adams of Video by Design, who arrived the second morning.

H. J. BROWN: The first day of shooting was with a videocamera designed and built six years ago. The second day was with a IKEGAMI HL 79 built in late 1979 or early 1980. Along with the IKEGAMI came technical advisor Matt Adams, who was priceless. Let it suffice to say that the six-year-old camera was unable to perform to the standards of Video: 1981. It was never seen again.

MATT ADAMS: When I arrived in Monterey to help an ailing video crew (because of a less than acceptable shooting day) I sensed that Ben and H.J. would gladly have traded in the video gear for a film camera. With this level of negative energy I probably should have turned around and gone home, but I just couldn't resist the challenge, or rather, opportunity. The crew wanted to make high quality images and this was an opportunity to prove that there are more complex uses for video than shooting clips for the six o'clock news. The IKEGAMI HL 79A color video camera was the only piece of equipment which I substituted in the already existing one-inch video package.

As we began to set up for the first shot I was relieved and excited to sense that careful attention was being given to lighting, composition, exposure and picture image. In film shoots these important components are given time and attention, but often neglected in video, the instant gratification medium. This neglect is the primary reason video fails to look as good as film. H. J. Brown was treating this location shoot as if there were film in the camera.

BEN SHEDD: The new camera captured the images we were trying to create. The foggy, pale-gray sky looked wonderful over the ocean. In the early afternoon, the fog and crew raced each other to a Carmel Valley ranch location. I needed the fog in the morning, now I wanted sun for the opening shot. The sun, with a steamy mist, held throughout the shooting, just as we'd planned. Sometimes you can't beat the Great Gaffer in the sky.

H. J. BROWN: The Ikegami functioned without fail. However, operating a video camera is somewhat different than operating a film camera. You are looking through, or at, a tiny black-and-white

(LEFT) Bill O'Neill, KOCE-TV production manager, assists H. J. Brown (on dolly) as cable puller. Ken Phelps and Paul Sherwood set focus on Monterey Beach. (RIGHT) Brown, operating camera from monitor, tapes cannon blast at Sutter's Fort.

(LEFT) Videotape responds well to fire. Brown shot through the flames, while Shedd swept a tree branch up through a 1K to create flicker. (RIGHT) Matt Adams and assistant Paul Sherwood set up the camera for the day's shoot. Note the sunshade on the monitor.

video monitor in the eyepiece which would be suitable for framing if the lines within it were at all accurate. I drew my own in with a Magic Marker. The eyepiece is not very sharp and is otherwise worthless for seeing lighting setups. It does work as a light meter, but I found that very distracting. Our attention was therefore drawn to the larger and more colorful Sony Monitor which was with the other video electronics in the gray KOCE-TV shipping case. What you see is what you get. I grew accustomed to looking at the monitor on set-left or set-right while operating the camera.

MATT ADAMS: Concerns about the video camera's reliability slowly faded as the Ikegami camera consistently produced excellent pictures. I sensed H.J. was looking for some guidance on the rules of shooting video and this need helped to expedite a good working relationship between us.

BEN SHEDD: H.J. and Matt immediately began what became a constant conversation between them as H.J. lit the shots, and Matt, sitting at the monitor, tweaked the exposure while watching the waveform monitor and the picture.

MATT ADAMS: The color monitor provides the key image on the set. What you see (on the monitor) is what you get. There is no need to bracket exposures or change filter packs. Color correction can happen in real time. The image is immediately available for instant feedback and freer, more efficient experimentation.

To give H.J. the best possible "viewfinder" image on the monitor we had Ken Phelps fabricate a wide angle sunshade out of black showcard. It was affixed to the monitor, completely cutting out extraneous reflections, and was used throughout the production.

BEN SHEDD: We returned to the Mission to reshoot the first day's "impossible in video" under-the-walkway shot, partly because it's what I wanted, and partly out of stubbornness and determination to believe that videotape could do this shot just like film could, and it did.

We found a wonderful room inside the Mission to redo an exterior shot, which on videotape had made Alejandro Rey look like a TV variety show host. With the new camera and H.J.'s lighting, the scene worked and Alejandro became part of the environment. We used original pages from Father Junipero Serra's diary as props, probably worth $10,000 a page.

H.J. BROWN: The historic homes were an art director's dream, completely propped with antiques from the period. However, the rooms were small and we couldn't move many of the furnishings. There were no fly-away walls either, just doorways and halls.

"The Dream of Don Guadalupe" was

Edward James Olmos, most recently seen in the film ZOOT SUIT, is heard as the voice of General Vallejo.

shot entirely with a #1 fog filter, with two exceptions. Once when the combination of other filters made the #1 fog unnecessary, and the second exception when a net or nets were used. The nets I use are homemade in black, beige, and white. They were used to add more of a period look to the Vallejo dialogue point-of-view shots. The net gave a pleasing sort of half-star effect along with a general softening of the image. A lot of candles were used burning in the shots as they were the natural light source of the period.

BEN SHEDD: From our pre-shooting research, H.J. planned to shoot the Petuluma adobe house in the very early morning to pump the rising sunlight under the eaves, and also to match the helicopter material. On the scheduled morning it was all fogged in. We shot the adobe interiors first, while waiting for the sun. The lighting made these rooms look like it was a gorgeous sunny day outside. When the sun did come out it was too high in the sky for the overhanging porches (they were designed to keep the sun out) and Ken Phelps, the gaffer, needed every reflector we had in the grip truck to fill in the deep shadows.

H.J. BROWN: The exteriors consisted of daylight, fog, dusk and firelight. If the day was overcast, some kickers were added for punch because a too flat image is *really* too flat on video. If the situation was close-up bright sunlight, large silks were used for softness, a board was used for the actor's eyes, and a cutter was used to take the board reflection (too strong for video) off the actor's chest. Exterior day long shots needed some rather interesting filter combinations. I used a combination of polar screens and one or more NBRA (Natural balanced ratio attenuators) — I just call them neutral density graduates. I was mostly using a one-

or-two-stop NBRA to cut the overly bright areas and even out the video gain. Sometimes it took all three NBRA filters to achieve the desired effect.

MATT ADAMS: It is a given that the contrast ratio in video is nowhere near the contrast ratio of film. The idea is to light in such a way that you fool people into thinking video has a better contrast ratio than it does. You must make video appear to be holding more shadow detail than it can actually hold. On *"The Dream of Don Guadalupe"* we were continually looking for ways to compress the contrast ratio, especially with filters on portions of the image, to keep the final image what Ben and H.J. had in their minds.

H.J. BROWN: The dusk sequences were lit with a single fay key light through soft frost, a western exposure sky light fill (one minute after sunset) and 1-K's and 2-K's for the windows of the house in the background. With video you just keep cranking up the gain as the day or scene gets darker. This didn't seem to change the quality of the image for the first couple of stops, but after that it becomes noticeable and finally a definite effect appears.

BEN SHEDD: We did the sequence in the Vallejo vineyard just after sunset and it looked like color negative — not pushed.

MATT ADAMS: H.J. shot the videotape with low light levels throughout the production. Low level light can turn into muddy video very quickly. I was extremely conscious of maintaining critical exposure in the camera to avoid this possibility, riding the edge most of the time. The Ikegami camera was carefully set up at the beginning of the shoot as was the color monitor.

H. J. BROWN: The interior lighting environments were the Mission, Fort Sutter jail, Benicia State capitol, Vallejo's Sonoma dining room, and the adobe house's dirt floor kitchen. Because of our schedule one of the interiors was shot at night, but lit as though it was fully day outside. This was done by tissue papering the windows and using 2-K's and fays outside. The interiors were lit by bouncing 2-K's and 9-lights off foam core and adding hard cross lights and kickers where necessary.

I found that colors which were close together did not separate from one another very well in video so using hard rims and kickers were crucial for modeling and creating the look of the shot. Sometimes we balanced the interior to the exterior in color temperature and density, and sometimes we didn't. At times we put tungsten lights outside windows we could see through, and other times we used reflectors outside to pump daylight into the interiors. It was just a matter of considering the look we wanted and the sources available. Last year I did a documentary on the police department night work, and I lit the whole show with two large flashlights.

BEN SHEDD: We lit all the candles in the Benicia State capitol building, even though it was day. The room was filled with beaver top hats and quill pens, and reeked of the historic period. Alejandro Rey's outfit was such a perfect color blend with the room's walls that H. J. had to add a heavy cross light, motivated by sun through the windows, to create good separation from the background.

MATT ADAMS: I changed the color balance of the camera only a few times during the production. Once, when the script called for a period warm feel to the image, I white balanced the camera for daylight and then we shot the scene with an 85 filter on the lens.

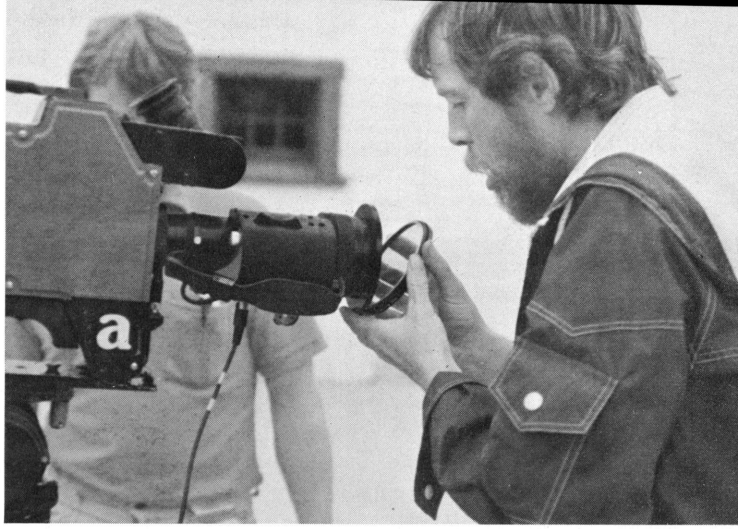
H. J. BROWN: I didn't need a light meter at any time on the entire show. I had three other meters instead. One meter readout appears in the videocamera's black and white eyepiece viewfinder and is distracting as hell. It registers as a series of moving diagonal lines in the image highlights or hot sky, and it sort of changes to a negative image as well — and that's when the light reading is correct! Another readout was the green scale near the monitor and recorder in the grey box. the third meter was Matt Adams. Matt and I kept a steady discussion going between us regarding exposure, trying to find ways to make the video accept the image we gave it, but never compromising the look of the image. The video techs will tell you every time you need to open up or stop down.

The most frustrating thing I found about shooting one-inch video was its inability to resolve subtleties the way film does. It doesn't see subtle changes in color, texture, or lighting. Correcting for this usually means adding one more kicker or eye light, doubling the gel color, or spotting or flooding a unit much more than I would have expected.

MATT ADAMS: The waveform monitor was my absolute light meter. There is no way to tell how the image *looks* (from an artistic viewpoint) from the waveform monitor, but it gives the output of the video camera in absolute terms.

The evolution of video took a giant step forward two years ago with the introduction of second generation self-contained video cameras. These high performance cameras allow video to be shot without aesthetic constraints and technical limitations. Combined with portable one-inch video recorders, video now has great location flexibility. If the scene requires very low light levels, it can be recorded without concern for noisy video or banding. Remember, the color monitor is your reference. It must be set up correctly or it can be very deceiving. Video, like all other tools, requires skilled people to operate it.

Numerous boards and cutters were used to create the desired lighting effect shooting Rey under silk.



(LEFT) Adams, Brown and Shedd discuss Ikegami video camera while crew watch video playback. (RIGHT) Brown adds neutral density graduated filter to lens to cut contrast range for video.

BEN SHEDD: By the third day the crew was working very effectively, wasting little time with each set up. Crew movement and job co-ordination are slightly different on a video crew than on a film crew, especially in the assistant camera department. The video monitor needs a power supply. At each setup the techs set the white balance on the camera and quickly checked camera registration. This camera prep needs to be organized into the rhythm of prepping a shot or it can create downtime, especially with the actor.

H. J. BROWN: I think it currently takes a little longer to shoot videotape than film on this kind of production. From my perspective, shooting videotape took about five to ten minutes per major shot to move, set up, light, cable, and shoot than film set ups take to ready.

Ben's storyboard called for a period point-of-view shot for Vallejo with me riding horseback.

I climbed up on the horse. The crew handed me the video camera with 50 feet of coaxial cable attached to the one-inch recorder. Well, the horse didn't care much more for the whole arrangement than I did and it bolted. It suddenly occurred to me that this wasn't such a terrific idea. If I and $45,000 in electronic camera were to hit the ground we'd all be going home. We tried, but I shot this sequence with a 100 foot load of 7247 in my Beaulieu.

By the time we arrived at Sutter's Fort in Sacramento on the last day one of the fort sequences had been eliminated. Sutter's Fort is large and carefully preserved, and Ben wanted to see as much of it as possible in one shot. I plotted a diagonal dolly move, pushing forward to reveal Alejandro Rey while showing the western courtyard, and then panning and following him back along the dolly track showing the eastern courtyard. We saw the "printed" take as we shot it and didn't even watch the playback.

BEN SHEDD: I wanted to do a firelight shot at night to add drama. This kind of shot was certainly possible on film. We could have done a whole show like this against a stage cyc in a studio, but how dull.

H. J. BROWN: Video responds just fine to fire. I put a 1-K with some spun and MT2 gel under a portable barbecue with a wood fire. A tree branch being swept up through the 1-K light added the flicker. The flames acted quite natural on video and the faint skyline silhouette was crystal clear.

MATT ADAMS: Video camera technology can now deal with imagery like the night fire scene we shot. Older cameras would have produced comet tails or lagging, or electronic noise which never looks good. Sometimes film grain is ok because it moves about randomly. However video grain is not random and appears redundantly in the same place and always the same size. We had no noise or comet tailing from the fire. It looked great!

BEN SHEDD: As we started the post production we had all the stills and graphics left to put on tape. Videotape editor Barbro Semmingsen and I shot sample stills for the rough cut with a cheapo black and white video camera directly on to 3/4 inch cassettes.

We couldn't find a video camera animation stand to shoot pre-programmed stand moves (from point A to point B in a specified time). I didn't want to use a video camera on a tripod because the barrel rotation on the zoom lens is too short for slow starts and stops. We decided to shoot the stills on film.

H. J. BROWN: For the stills I shot with my ACL with 10 – 150mm Angenieux lens equipped with an A. Chrosziel Munchen fluid zoom ring. I shot material of every size and shape, from slides, photocopies, prints, paintings, old books, and artwork to historic maps on loan from the library. There were over 150 different pieces of art, all shot on 16mm 7247 and then the negative was transferred directly to one-inch tape on Compact Video's Rank Cintel flying spot scanner. Camera moves were timed and counted in our heads during filming. Many moves were designed to be combined and dissolved together during the on-line videotape editing session. In the final program they look like stand-animated sequences.

MATT ADAMS: In no way do I see video in its present form replacing film. However I do see video as a solid alternative to 16mm color negative, especially if the final distribution medium is television.

BEN SHEDD: A note to our old film friends: Don't worry, H. J. and I haven't by any means abandoned film. I found working with videotape was very much part of the *whole* business I work in, and not a second class part of it. It's just one of the tools, like film.

H. J. BROWN: Each medium in which I've worked, be it 35mm wide screen, 16mm, or videotape, has its own assets, limitations, and restrictions. Each medium can be made to look very good if it is presented in the format for which it was shot. There is no good or bad film or video, only the necessity to see and understand the capabilities of each, and work with those capabilities. It's still just sound and pictures, light and shapes. It's just a matter of seeing. ■

MIROSLAV ONDRICEK
Continued from Page 473

QUESTION: Tell us about production?

ANSWER: We shot for around 10 weeks in and around New York, including approximately one week on the Lower East Side. I had a marvelous crew, including Tom Preistly as my camera operator, Dick Quinlan as gaffer and Ed Quinn as my key grip. It is amazing how much the Lower East Side of New York still looks the same as it did during the time when our story took place. By the time we dressed it up, everything looked very authentic. In fact, we were able to find most of the locations that we needed, old houses with a period look, an old fire station, just about everything, in and around New York. The most difficult part was that we were shooting during the middle of summer. When we put our lights on, during the scenes staged on the Lower East Side, it must have been 110 degrees. However, in this case, the heat probably contributed to the authenticity. Later, when we went on to England where we shot many of our interiors on a sound stage, as well as the exterior of the Morgan Museum, we would have settled for some of that heat. It was cold and windy, and some days we only had three hours of the right light.

QUESTION: How come the Morgan Museum exteriors were shot in England?

ANSWER: Because of the New York Skyline today, we had to recreate the exterior of the museum the way that it was.

QUESTION: So, the scenes involving James Cagney were all filmed in England?

ANSWER: That's right. He was a real gentleman. I had the opportunity to visit him in his home in Connecticut with Milos several times. He always calls me "my boy." It was a great thrill working with him. He sailed to England for our work there, because he doesn't like to fly.

QUESTION: What did you do about a crew in England?

ANSWER: We had an English crew. However, I brought my New York keys (heads of departments) with me. I was very lucky to have a crew like this. I have always felt that American crews are very energetic. They work very hard, but they still manage to have a good time. I believe that it is very good for directors and crews and cinematographers from different countries and training to have opportunities like this to work together. I learned from them, and I think that I gave them something of myself, too.

QUESTION: Obviously, this wasn't your first experience in New York?

ANSWER: My first New York film was also with Milos in 1970. It was called TAKING OFF. Then HAIR in 1978 and most recently THE WORLD ACCORDING TO GARP, directed by George Roy Hill. I have been very lucky to be able to work internationally.

QUESTION: Getting back to RAGTIME. Obviously, it was such a major undertaking, and it received so much publicity, in part because of Cagney coming back to the theater in it—what was your personal reaction to the film when it was finished?

ANSWER: I slept for a week when it was finished. I was exhausted. This was a very hard film to make, very difficult. I was also terrified that it wouldn't be right. But, I think I always feel that way. While i am in Hollywood this week, I went over to Technicolor to watch the timing of Garp. I had the same feeling. Pretty soon, I was watching it as a spectator and smiling. I was just enjoying the movie. I almost forgot that it was my movie that I photo-

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graphed. I think that is the way it must be. You have to look at a movie the way that audiences do, and see it as they do. It can be technically perfect, and it can be artistic, but if it is supposed to be funny, and it doesn't make people laugh, the film doesn't work. I never want the photography to get in the way of the story – what the film is supposed to say.

QUESTION: What is it like, after you put so much effort, and so much of yourself into the making of a film, and then you see your work being edited and timed?

ANSWER: It is like the film is your baby, your son or daughter. You look at it one day and you love it. You look at it the next day, and you hate it, and you are calling yourself stupid for something you did or didn't do. This is true of every movie that I have ever done. I love it, but it is also very frightening.

QUESTION: Let's talk some about your Academy Award nomination. This is the first time for you, right? What was your initial reaction when you heard the news?

ANSWER: I was in Prague. I was amazed. I just couldn't believe it. It felt fantastic. I couldn't believe that all of those hundreds of American cinematographers had looked at my film, and then they picked me as one of the five nominees, when there are so many wonderful photographers in the United States. I didn't realize until later that all five of the nominees this year are from Europe. It was even more fantastic that they were willing to do this.

QUESTION: Just a couple of final questions. You have said several times that the story is very important to you when you make a film. Is there any other factor which has influenced your decisions to work on the various films that you have made?

ANSWER: The relationship with the director is always very important to me. In just about every instance, I have had a strong relationship with the director. Give me the right story and director, and I believe that I can find any cinematographic style that is needed.

QUESTION: Okay, this will be our final question. You have already achieved so much as a cinematographer, and you are still in your 40s. Do you have any unfulfilled dreams for types of

films that you want to make, or what you want to do next?

ANSWER: Before I go home to Prague, I am going to stop in New York City, where United Artists is distributing a film that I made in Czechoslovakia. It is about an opera singer, and the period is around 1909 or 1910. I want to see my film in an American theater in my native language with sub-titles. Sometimes, your old films can be a part of your dreams. I am also talking to several people about possible new films. There is one film that Milos is thinking about that goes back to a period some 250 years ago. And it has music. But, I think I had better say no more, now. ■

DOUGLAS SLOCOMBE, BSC
Continued from Page 451

a future picture. It is the sort of promise that you hear often."

As it happens, CLOSE ENCOUNTERS won an Academy Award for Zsigmond with one of the strong contenders being Slocombe's JULIA. On the other hand, Spielberg kept his word and contacted Slocombe about the cinematography for RAIDERS OF THE LOST ARK.

Slocombe started his career in photo-journalism, behind a still camera. "I was following in the footsteps of my father who was a Paris correspondent for the *London Evening Standard* for some 20 years," says Slocombe.

His sensitive photography documenting the mood and tone of Europe during the days leading up to World War II caught the eye of Herbert Klein, who put him behind a 35mm motion picture camera. Once at that crossroads, he never looked back, going on to become one of England's most eminent cinematographers. Slocombe spent some 17 years at Ealing Studios with credits ranging from such Alec Guinness films as KIND HEARTS AND CORONETS, THE MAN IN THE WHITE SUIT and THE LAVENDER HILL MOB to more stylistic features, including THE LION IN WINTER, THE GREAT GATSBY, JESUS CHRIST SUPERSTAR, and, of course, JULIA.

The following interview deals with the production of RAIDERS OF THE LOST ARK.

QUESTION: Do you recall your first reaction when Steven Spielberg spoke with you about RAIDERS OF THE LOST ARK?

ANSWER: To be totally honest, there was kind of a mixed reaction. I was very receptive to the idea of working with Steven Spielberg. However, this isn't the type of picture that I have normally preferred. On the whole, action-type pictures tend to leave me cold. My choice has usually been to work on more literal films going back 30 years to KIND HEARTS AND CORONETS, and more recently to JULIA. These types of films have always seemed to spark my imagination. However, any doubts that I might have harbored dissolved as soon as we began preparation. The script, the visual content and the vitality of Spielberg eliminated any lingering doubts. RAIDERS OF THE LOST ARK was a completely new work for me with a series of new incentives. There were so many marvelous settings, and so many excellent optical effects, I really enjoyed having the opportunity to contribute to the look of this film.

QUESTION: Let's talk about the look for RAIDERS OF THE LOST ARK. How would you describe it, and how did it come about?

ANSWER: I tend to be an instinctive cinematographer. I believe that one of the things that I do best is apply a sense of what feels right, and translate that feeling into a look that the director wants. Of course, the subject often dictates the look, but there is a lot more to it than that, Steven and I spoke about this a great deal during pre-production planning. What he envisioned was a hard, sharp quality with no diffusion in any way, although he did want some contrast. Having said all of this about being instinctive, I should add that I am also the kind of cinematographer who believes in maintaining very tight control. As a result, I can generally go back four or five months after a scene has been shot and match an insert from memory. Generally, I'd say that I tend to find the pattern for a film during the first days of shooting, and that serves as a master scene for everything else. That's pretty much what happened on RAIDERS OF THE LOST ARK. Steven had a definite idea for the look that he wanted, yet he was also extremely open to suggestions. The very first day of shooting, we came away with a look, and he said, "That's it."

QUESTION: What was your overall reaction to working on a picture like this? Once you were into it, was it all that different than other films you have done?

ANSWER: I've done 100 or more films, and can't recall any one that was anything like RAIDERS. Though, I guess that you could say that every film is different. But, RAIDERS is distinct in the sense that there is always so much going on. Every sequence is packed with action. One result is that we always had to be very aware of our depth of field.

QUESTION: Where was production done?

ANSWER: Most production was done on the sound stages at EMI studios. As the world now knows, we had fantastic sets. We also shot the submarine sequence at La Rochelle, in France. The submarine pens were left-over from the Nazi's presence in France during the war. It was a very eerie feeling. Almost like going back to my roots. Remember, I worked as a journalist in Europe during pre-war days. We were there for around 10 days (La Rochelle), shooting on a sea-going mockup submarine. We also spent around six weeks in Tunisia, shooting on the edge of the Sahara desert. And then, we finished on Kauai. That's where we actually shot the opening sequences of the film, which was supposed to be Peru. We completed the entire picture in 16 weeks, which was around two weeks ahead of schedule. When you consider the size and dimension of this film, I believe that was quite an accomplishment for the director, crew and cast.

QUESTION: In retrospect, were there any scenes which strike you as having been particularly difficult or challenging?

ANSWER: That's a very difficult question. After I have finished a film, my mind is already focusing on the problems that go with the next film. Almost every sequence had some unique problems. There was the opening cave sequence in Peru, where Indiana Jones is chased by this huge boulder, and he had to avoid a great many ingenious death traps. Since it was the first scene that the audience saw, we realized that it was going to establish the pace and character of the film. It presented some interesting lighting problems, as I recall, because of the pace of the action, especially when that rock was rolling in pursuit of him. There was also a remarkable scene in the Well of Souls, in Egypt. That was the sequence with all of the snakes.

QUESTION: Tell us about that.

ANSWER: Well, of course, the hard part was all of those snakes. There were 5,000 to 6,000 of them, and Steven still didn't feel that we had enough. He ordered another 12,000. Of course, he was right. It was a stunning effect. However, no one

on the crew was too unhappy when the 12,000 additional snakes couldn't be obtained in time for us to use them. We did a lot of ground level cinematography in this sequence to put the audience right down there with the snakes. That's one of the great things about the Golden Panaflex camera. It is so mobile that you can use it at almost any angle. It creates many opportunities for changing the visual perspective of the audience. The new, bright viewfinder is also very useful for our operators.

QUESTION: So your basic tool for filming this was the Golden Panaflex camera?

ANSWER: Right. We had two Golden Panaflex cameras with us most of the time. We primarily relied on wide-angle prime lenses. I prefer to work in the aperture range of T14 to T14.5 when I am shooting an anamorphic film like RAIDERS. I feel that you need that for your depth-of-field. The feeling of depth contributed to the look. Of course, much of our production was done in a studio where we were able to control our lighting very nicely. This is one area where the new Eastman color high-speed negative film 5293 will be able to help us. I recall one sequence shot in Kauai, where we had Brute lights all over the place because I needed to work at T14.5. A faster film in this situation would have allowed us to maintain that depth with somewhat less illumination: fewer Brutes.

QUESTION: Your recording material for RAIDERS was?

ANSWER: We shot the entire picture on Eastman color negative II film 5247, which was processed at Rank Labs, in England, with the final grading done by MGM Labs, in Los Angeles. Incidentally, I generally rate this film at 64 in blue light, and 80 in tungsten. That's a little slower than most DPs. However, I don't think that you give up that much. I want as many details as possible on my negative. I believe in giving the people in opticals everything possible to work with. That's very important on a picture like this, where there was so much effects work. I just know from experience that there are going to be times when someone is going to single out a tiny part of a frame that they are going to want to zoom in on, and I feel that part of my job is making certain that they can do this without compromising the look.

QUESTION: How about the results?

Were you satisfied with your work on RAIDERS?

ANSWER: I think that I finish every picture with mixed feelings, as though I wished that I could start it all over and do some things differently. I'm never really totally satisfied. I always seem to think of something in retrospect that I should have done. But, here again, having said all of this, when I sat in a theater and saw RAIDERS, I was very happy with it. Besides, it is always gratifying to work on a film that proves to be so popular. RAIDERS was a sentimental journey to the past, to a time when heroes were heroes, and action was breathtaking. I've had many, many people tell me that they have gone back to see RAIDERS more than once. Some people have seen it five times. That tells me that in addition to being great fun, the production values must be there. Otherwise, it would be boring to see again and again.

QUESTION: What have you been doing lately? Has the experience with RAIDERS converted you to doing action films?

ANSWER: I most recently completed PIRATES OF PENZANCE, which was a totally different kind of experience. This is based upon the Joseph Papp Broadway hit. I worked with Wilford Leach, who was the Broadway director. He caught onto the intricacies of filmmaking very quickly. It was a very unique experience for me. I enjoy working with new and enthusiastic directors. It keeps me from getting stale. It makes me rethink why I do things in certain ways. I try to keep asking myself that question. It's good to do things from experience, but it can be very bad to do them from habit.

QUESTION: Tell us about PIRATES. Is it a film of a stage play, or a movie on its own terms?

ANSWER: I think it retains some elements of the stage play, but basically its a movie. There are magnificent sets. Once again, I found myself working with 100 Brutes at a time. I have a very good feeling about this film and the people who worked on it. Wilford Leach, for example, I think he can become a very important film director.

QUESTION: One last question. After 100 or more films, and three Oscar nominations, do you ever get blase about your work?

ANSWER: Its just as thrilling the third time as it was the first to be singled out by my peers in the United States for one of my films. I do most of my work in England, but lately I have mainly worked on American-made films. The truth is that Hollywood is the home of the filmmaking industry. Most of the best films come from there. So, I am particularly touched to have one of my films recognized by filmmakers in America. Of course, I also recognize that there is an element of luck, having the right picture with the right script at the right time. ■

VITTORIO STORARO, AIC
Continued from Page 451

Storaro was born in Rome in 1940. His father, a projectionist for Lux Films, encouraged him to enroll in the "Duca D'Aosta" technical photographic institute when he was 11. Storaro received a degree as a Master of Photography at the age of 16, and began an apprenticeship in a photographic studio. Too young to be enrolled at the Centro Sperimentale di Cinematorafia (the state cinematography school), Storaro continued his studies at the C.I.A.C. (the Italian Cinemagraphic Training Center), where he received a degree as an assistant cameraman and color operator at the age of 18. During those two years, he continued his apprenticeship at the photo studio doing retouching, developing and printing.

At that point, Storaro was enrolled in the two-year course in cinematography at Centro Sperimentale, even though he was still too young to apply formally for admission. During the summers, he apprenticed at a film production studio. Storaro credits his studies and work during these two years with shaping his grasp of the technology of cinematography, singling out classmate Renato Fait for his influence.

After graduation, Storaro worked as an assistant for directors of photography Aldo Scavarda and Marco Scarpelli, which led to an opportunity for him to advance to camera operator by the time he was 21. During this period, Storaro also developed a friendship with director Camillo Bazzoni, which he now feels provided long-term insights into the feeling or emotional aspect of his work.

There was a two-year period beginning in 1963, when Storaro turned to the study of artists, writers and composers (Vermeer, Pavese, Caravaggio, Faulkner and Mozart are the names he cites) while his cinemagraphic career was in limbo. He now believes that this was an important part of his development as a person as well as a cinematographer.

Storaro resumed his career as an assistant cameraman, working for an up-and-coming young director, Bertolucci. He also expanded his experience by film-

ing a series of short subjects with Camillo and Luigi Bazzoni. Storaro advanced to camera operator but refused several opportunities to become a Director of Photography. "I didn't feel ready or mature enough for this kind of individual expression," he recalls. "I was too tied to film frame composition and structure as seen through the viewfinder."

He began his career as a Director of Photography in 1968 at the age of 28, when he worked with director Franco Rossi on the filming of GIOVINEZZA, GIOVINEZZA (YOUTHFUL, YOUTHFUL). It was Storaro's first opportunity to completely express himself as a cinematographer, and he compares the experience to a "first love."

Within a year, he was working with Bertolucci on a film entitled STRATEGIA DEL RAGNO (SPIDER STRATEGISM). A year later, when Storaro was 30, they made THE CONFORMIST. The following conversation with Storaro concerns the production of REDS.

QUESTION: Can you recall the circumstances which resulted in your being asked to photograph REDS?

ANSWER: Warren Beatty was interested in my cinematography in Bertolucci's pictures. We met in New York, in November 1978 while I was finishing LUNA, and he asked me to photograph REDS.

QUESTION: What was your first reaction to REDS when it was first presented to you as a possible project?

ANSWER: I was impressed by the fact that REDS was not just a picture for Warren, but something much more important in his life; he was thinking of this project for eight years. If somebody cares so much about something, I would like to be involved too. I thought it could be very exciting to try to represent the life of John Reed. Also, the relationship between him and Louise Bryant interested me; it being the ancient relationship between man and woman, husband and wife – that that is something regarding all of us.

QUESTION: After having worked on such a long and exhausting film as APOCALYPSE NOW, was there any reluctance on your part to take on another similar project in terms of time and emotional effort? How long were you involved in the making of REDS, and how many countries did you shoot in?

ANSWER: When an interesting project becomes part of your life, you never can be exhausted of living this life. The principal photography lasted about one year, travelling between England, Finland, Spain and the United States.

QUESTION: We understand that a tremendous amount of film footage was exposed for REDS. Do you recall how much?

ANSWER: Around three million feet of film negative.

QUESTION: Tell us about the visual look that you designed for REDS.

ANSWER: After you prepare yourself with a specific photographic structure, you have to follow only your instinct. (Storaro provided a written statement which he prepared in March of 1979 outlining his photographic aims for REDS. This statement appears intact separately.)

QUESTION: Considering the long time span from start to finish of the film and the many different locations, was there any difficulty in sustaining the visual look that you wanted?

ANSWER: No! If you have a specific idea of what you are doing.

QUESTION: Did you do any particular research to acquaint yourself with the period when the story took place?

ANSWER: Knowing more about John Reed's life helped me a lot, so I read all possible books and information about him.

QUESTION: What were some of the more challenging cinematographic situations and how did you handle them?

ANSWER: The Russian Revolution. The Study of Eisenstein's pictures helped me to build my photographic structure. After having the main concept clear in my mind it was possible to handle any situation.

QUESTION: What were the tools that you used for making this picture, such as cameras, special lenses or accessory equipment, and the type of film emulsion used?

ANSWER: The camera and lenses were from Technovision, and no special filters were used in front of the lens. The film negative was Eastman color negative II film 5247, and the film positive was Eastman color print film 5383. To develop the positive, the E.N.R. system invented by Ernesto Novelli was used. Information about the E.N.R. system is available at Technicolour.

QUESTION: Do you have any comments to make regarding the use of any of these "tools" as they applied to the production of REDS?

ANSWER: Each movie requires its special look, and for REDS it seems to me that a special process was needed to better integrate actors with library images in a movie that is handled by narrators that testify what was happening during the life of John Reed. The E.N.R. process was possible at that moment

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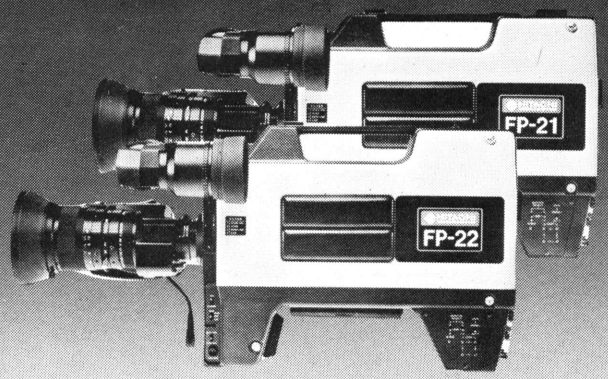

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only in Technicolour, Rome, so we printed our dailies and release prints in this laboratory under the supervision of my usual collaborator, Ernesto Novelli. It cost the production a lot of effort to ship film negative to Rome, but the result was worthwhile.

QUESTION: Do you have a favorite scene (or scenes) from this film? If so please tell us about them, including how they were filmed and what it is about them that you like?

ANSWER: It is impossible to have a favorite scene in a picture when a specific concept is involved; it is like having a favorite page in a novel.

QUESTION: What was your personal reaction to REDS after it was completed? Were you totally satisfied or is there anything that you would do differently now?

ANSWER: Considering all the conditions that characterized any single experience in my filmography, I am always sufficiently happy even if I know that no one of them is perfect. I did my best. Any mistakes are part of my human nature, and in that particular period of my life I could not do better.

QUESTION: You are one of the few cinematographers in the world who has emerged as a global figure. Filmmakers in India and Japan and the United States are now as familiar with your work as those in Europe. What do you see happening in the future of this filmmaking industry? Do you think we can look forward to a time when there is a broad international community of filmmakers working together on films that are seen every place?

ANSWER: A cinematographer, I think, is a human being who tries to express himself through light. A cinematographer is an author who must be able to meet other authors and interchange their own energies in any direction and in any part of the earth.

QUESTION: Our final question: Having won an Academy Award once before would this recognition from your peers be as exciting a second time for REDS?

ANSWER: The best recognition for an author of photography is to be understood by other people through the language of images that represent his intimate personality. If this recognition is also ex-

pressed in the form of a statue – well – why not? ■

PHOTOGRAPHIC AIMS — "REDS"
By Vittorio Storaro

Try to think of the movie as you would think of a plant — a graphic representation of John Reed's life. Considering not what it is, but what it means to us: growth, evolution.

A development towards individual realization: as a writer, as a man.

A willingness to reach maturity, to get to light.

While reconstructing the progress of John Reed's ideas, one can try to get the human element in the emotional frame consisting of meditations on the human condition.

His life as a work of thought and analysis of man's psychology as nature, love, fantasy, and logical disputation, but especially as a work of experience and intimate personal truth; a painful human confession of the tragic gap between spirit and sense, reason and instinct. To understand through his imagination, his behaviour, the meaning of his very short but intense life.

An interpretation of the world created by himself, and attempt to read his trunk, his body: to find the signs, the wounds, the scars of that cultural liberation, of that narrative prose of those political and literary "reportages," of that need of love which went with him all his life.

A growth towards a conscious enlightenment of a darkness which is not external to us but internal, created by ourselves, like a shadow generated by our conscience.

His dogged work is a light which strives to penetrate the shadow in an uncertain present.

A progress towards a growth which is search for one's own identity. The excision of his life is like pruning, a painful cut which generates other branches of the ideas containing the trunk's substance; ideas that, once they have reached us, are assimilated and proposed again to generate other fruits, the same fruits which had been sown in a past, which is also our present and future. It will be like seeking in the ground, discovering once more the witnesses, the roots of our history and the origin of the trunk of John's interior life.

His will of development: with his inner sap of poetry, his gift for explaining as an historian the human revolution and evolution, his way of completing himself with Louise, in Louise.

Louise as air, light, colour, love around him; vibrations from him and to him. Deri-

Continued on Page 490

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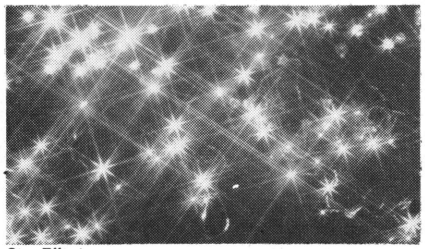

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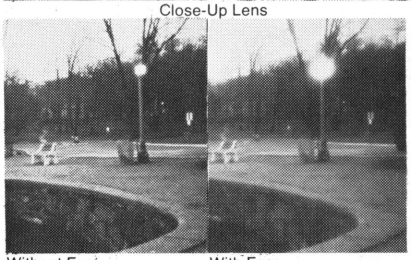
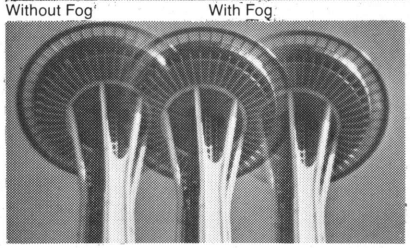


Without Fog | With Fog



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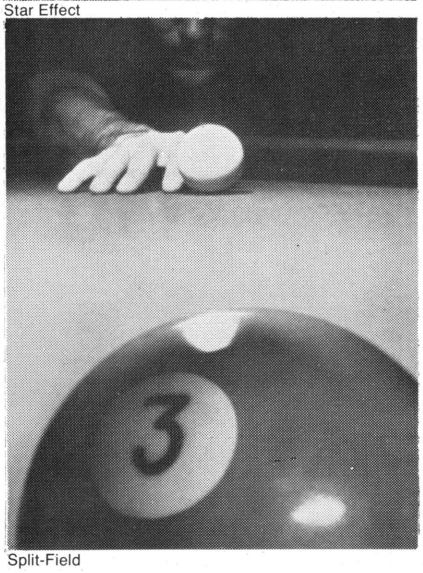

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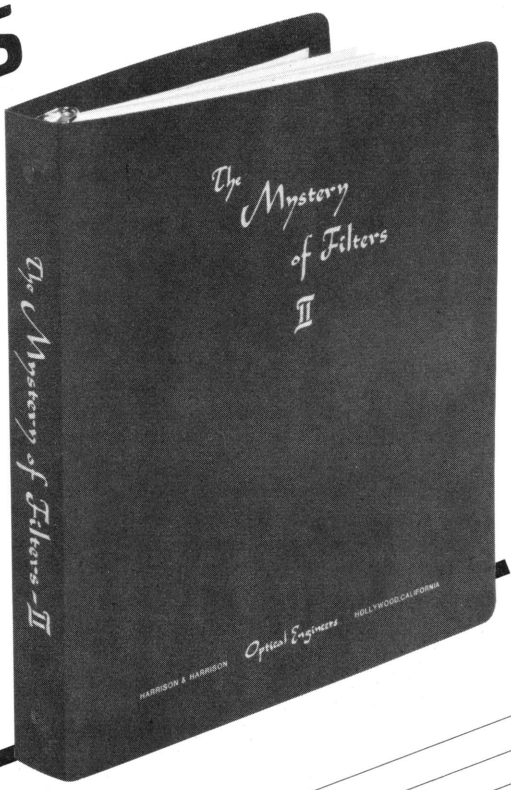

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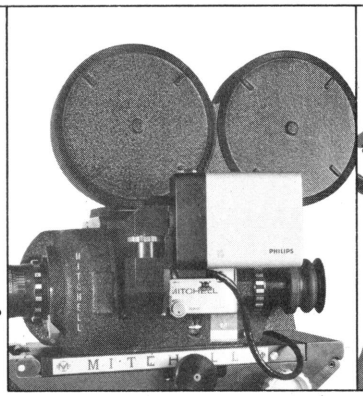

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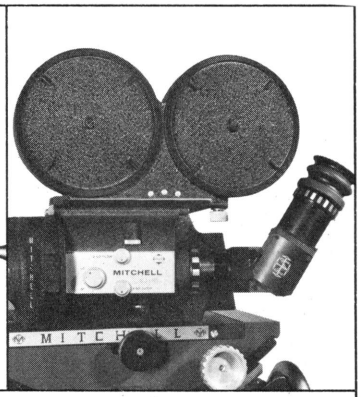

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Q Do the attendant problems of shooting in the Super-16 format (camera modification, new lenses, printer modification, editing equipment modifications, etc.) warrant it's use over regular 16?

A Super-16 is used only when blow-up to 35mm (in hard aspect ratio of 1.66/1 or 1.85/1) is the ultimate goal. Although still popular in parts of Europe, Super-16 has in many cases created more problems than it has solved. With the new 16mm color negative emulsions now available, many filmmakers find shooting regular 16mm is quite adequate. Super-16 limits the filmmaker to the wide screen 1.66/1 or 1.85/1 release formats. With the costs of blow-ups to 35mm, plus equipment modifications, it is almost as economical to shoot in 35mm from the start, especially for shorter films.

Q I have been searching for some time now, and have been unable to find out what the initials CID and HMI stand for on lights.

A H—Hydrargyrum
M—Medium arc length
I—Iodide

C—Compact
I—Iodide
D—Daylight

Q What source of light is called the "key" light? Also, can you explain, roughly, how directors of photography go about setting up their lights for motion pictures?

A The key light is considered the source or main direction of light used to illuminate the principal characters. Key light means source light. It may be strong, or very soft. It may be "hard" simulating sunshine, or soft—as the light reflected on the subject from some adjacent surface. It can be all-enveloping light, such as is found in a shaded area.

Set lighting patterns are dictated by the requirements of the scene to be photographed (mood; time of day or night). In other words, where should the light come from and what are its visible sources? What is the mood required? These considerations set the pattern for the placement of lights.

Q Quite a few of the traveling filmmakers hand-carry undeveloped stock through airport checks. Most of these have notices saying that the check is not dangerous for undeveloped film, but I have always taken the extra precaution of wrapping the film cans in lead foil. However, I am not really sure that this actually is very effective. I have never had any problems with cine-film, but I have had definite fogging on stills film that had gone through several airport checks in different countries. Has anybody got any hints, solutions, ideas?

A The question of airport X-ray inspections has been surrounded by controversy since the inspections began. The following facts regarding airport inspections may be of interest:

1. Exposure to X-ray is additive. Therefore, the number of inspections will have an effect on the degree of fog produced.
2. There are at least seven different manufacturers of airport security X-ray devices. There is general agreement that these devices should produce an absolute maximum of 1 milliroentgen per inspection signal. Cumulative dosage several times higher than 1 milliroentgen can be tolerated by most non-processed photographic films without notable damage, provided that the film orientation relative to the X-ray is changed. Each inspection and an individual exposure is less than 1 milliroentgen.

The combination of a film can and lead foil wrap is usually sufficient protection against fogging. Tests conducted several years ago at three U.S. airports using a penetrameter on several exposed films indicated that .013" thick aluminum was sufficient protection for all films tested. A good practice for those who wish to avoid fogging is to keep your film and cameras in your carry-on luggage and request a hand inspection whenever possible. ■

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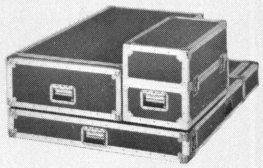

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VITTORIO STORARO, AIC

Continued from Page 487

vations, like branches, departing and extending from his body, confluences of love and passion, pain and joy, twigs completing his being.

A story which is born from monocromatic memories, and which rises on brown tonalities: the colour of earth, of simple reality, of sensation as applied to the senses and of the importance given to the roots; in order to open up in so many colours, bursting in emotions and feelings which they represent, eventually coming together into a light, which is unity between feelings and reason, light and shade, colour and colour, roots and top, earth and sky, male and female, heart and brain, emotion and intuition, reaching a maturity: which is ourselves.

PHOTOGRAPHIC STRUCTURE OF THE PICTURE

1. *The Roots*
   a. "The narrators" (testimonies). Shoot in color a low-key reality.
      Fixed shots as a photograph; only the character moves within it. The scene, the costume and the light should be as much as possible in the white-grey-black tonality.
      Indirect side lighting.
      Tonality: bright
      Characters facing the camera.
   b. "The photographs" (testimonies). Shoot in color a low-key image.
      Traveling shots on a fixed image, frozen in time. Photos in black-and-white or sepia partially superimposed with color.
      Indirect side lighting. Long focus objectives.
      Tonality: bright
2. *The Trunk* (the life, the reasoning of John Reed)
   Shoot in color a monochromatic reality in brown tonality.
   Shoot as much as possible in linear movements or square to the object.
   It is the camera which moves and describes the scenes or leads us to the actor. The light is very sharp with dark shadows quite distinct one from the other.
3. *The Branches, the Leaves* (Louise, the feelings, the emotion)
   Shoot in color a highly colored reality. The light radiates, surrounds, penetrates and tones with it in a whole which represents the unity. The camera movements become more curvilinear, enveloping; everything is now movement, light and color. The light which is soft and unilateral envelopes the characters, giving them consistency and depth. There is no more distinction be-

tween light and shadow. The colors come out clear and vivid in all their distinct wavelengths. ■

ALEX THOMPSON, BSC

Continued from Page 452

"There's nothing now. Why don't you call back," he was told.

So Thomson, who is now president of BSC, called the following week, and the week after that, and the week after that. "In point of fact, I called the camera department every week for two years, until they decided to try me out as a camera loader," says Thomson. "I don't know if that was because they thought I might have had something to offer, or they were tired of all of that telephoning."

It didn't really matter. What counted was that Thomson had his start.

"I followed the usual path," he says. "I became an assistant and then an operator, until I finally got my first opportunity as a Director of Photography around 1966. I can't think of a better job than being behind the camera and having an opportunity to help create a motion picture which millions of people are going to see."

From the start of his career, Thomson has helped to create films which have mainly been seen on the European side of the Atlantic Ocean. His early films include HERE WE GO AROUND THE MULBERRY BUSH (1967), THE STRANGE AFFAIR (1968) and ALFRED THE GREAT (1969). The opportunity to work on a film destined for worldwide commercial success as well as critical acclaim didn't come quickly.

"I have never been totally satisfied with the work that I have done on any one film," he admits. "I believe that I have done some very good things, but the closest that I have come to feeling really satisfied is EXCALIBUR. Opportunities to work on a magnificent film like this come few and far between."

The production of EXCALIBUR earned Thomson his first Academy Award nomination for cinematography. We spoke while he was on location in Jamaica during the production of *Eureka.* Following are excerpts of our interview:

QUESTION: You have already said that opportunities to work on a picture like EXCALIBUR are few and far between. Tell us what you mean. Why was EXCALIBUR such an unusual opportunity for you as a cinematographer?

ANSWER: It is a fantasy based in reality; a once-in-a-lifetime opportunity to pull out all of the stops. We had mythology, romance, glamour, and action. Magnificent sets, beautiful horses, and fantastic cos-

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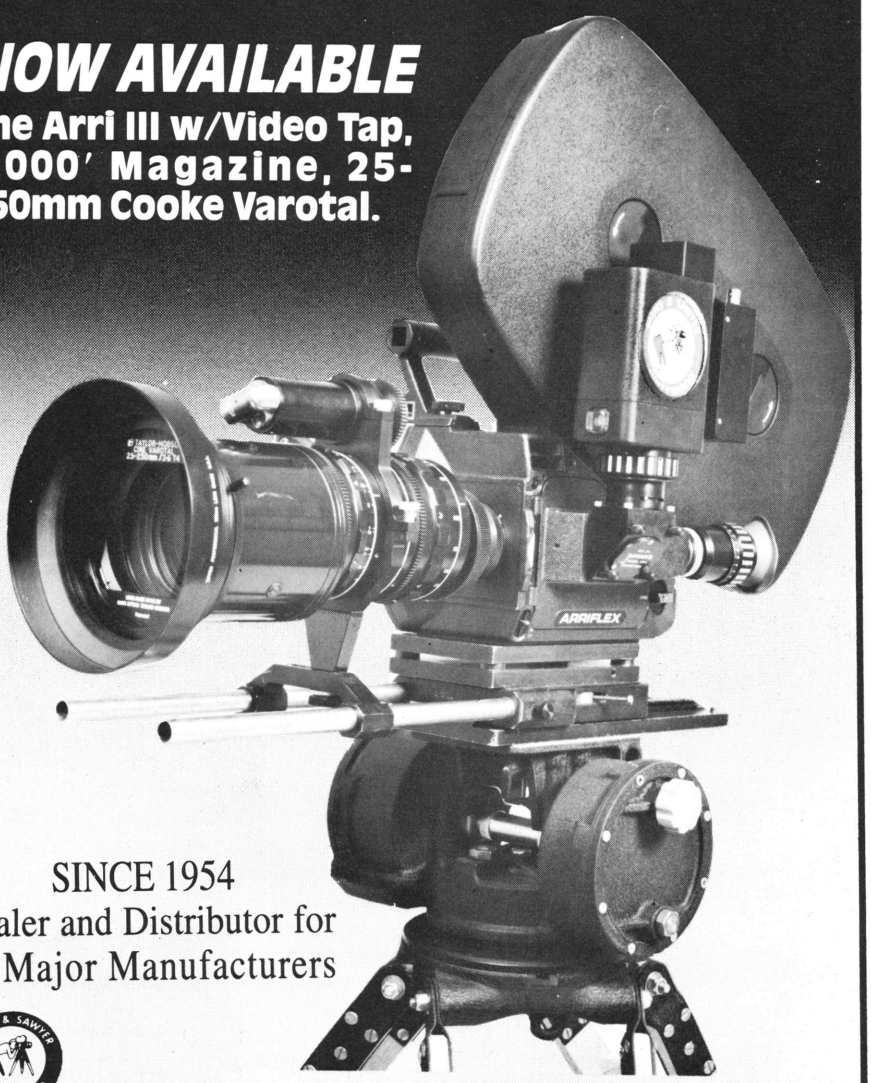

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tumes. What more could you ask for? I could do whatever I wanted as long as the effect was believable. The characters and the story were fantasy, but it also had to be realistic, if you know what I mean.

QUESTION: You mean audiences had to see it as a story, but it also had to be believable enough for them to identify with?

ANSWER: Exactly. If we said that this is all make-believe, they wouldn't care what happened to the characters. They had to be made to care enough for them to relate with the characters.

QUESTION: Had you worked with John Boorman before? How did you happen to do this picture?

ANSWER: There is often a great amount of luck involved when you get an opportunity like this. About three months before they were scheduled to start production, I was hired to shoot some tests involving the armour. Naturally, they wanted to see how it would photograph. While I was shooting these tests, I got a very strong sense of what was going to happen. I saw the armour, and realized that the sets and costumes were also going to be magnificent. I had never worked with John Boorman, but I knew his reputation and I was familiar with many of his films. Naturally, I was dying to shoot EXCALIBUR. But, it didn't seem like it was going to happen. Boorman didn't settle upon a cinematographer until just prior to production. Apparently, he had someone in mind, but it didn't work out for some reason. Peter McDonald recommended me to John. I suppose that he must have also asked some other people, too. I never really knew. It all happened so fast. It seemed like I was shooting within a matter of days after signing on.

QUESTION: Had Boorman established a visual look or mood for EXCALIBUR at that point?

ANSWER: Actually, I don't think that he had. It was more a question of him seeing where I was heading photographically. I'm sure that if he wasn't satisfied with the direction which I was heading in, it wouldn't have taken him long to tell me. John was quite demanding. He wanted the best that you could give. You could never relax and feel that you had it made. He was completely dedicated to the picture, and the only way to fit in in that atmosphere is to be the same. The film was absorbing.

QUESTION: How did you establish the photographic style?

ANSWER: Many elements contributed to the decision. As I have said, we had magnificent sets and costumes, and a period-look set in a time of mythology. Who knows what it looked like? It was for us to decide. I felt that called for a very diffused, soft look – kind of dream-like. Yet, it still had to be realistic. I suppose another cinematographer could come on the same set and see something totally different. It's just a feeling that you get when you are out there on the floor. I don't know why, or even where it comes from. Part of it is what you have learned by working in the industry every day of your adult life and observing what the people before you have done in similar circumstances. And part of it is just the way that you see things, and being able to translate those feelings onto a sensitive film emulsion with light. I saw this picture as a dream which needed to retain an edge of reality.

QUESTION: And how did you obtain that look?

ANSWER: We relied upon a fairly diffused image. To achieve that look, I used a Harrison blacktop texture screen, as well as a stocking on the back element on every shot.

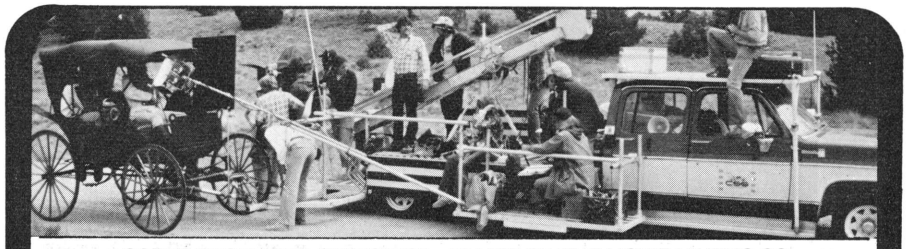
QUESTION: What other tools – equipment and emulsion – were you working with?

ANSWER: We had an Arriflex BL camera, which I primarily used with a Cooke 5:1 lens. This is a very versatile lens with good glass, and at T/3.1 it is reasonably fast for a zoom. The speed lenses available with the Arris are also very nice. My operator, Bob Smith, favors long focal length lenses. However, on this picture, we most often worked at 20mm, which allowed us to get right in there with the action on the battle sequences. Part of the idea was to give the audiences a sense of being right there in the picture. In the opening battle scene, we had four cameras working – all Arris – with the first and second unit crews. There were a few other occasions, such as the closing battle scene, where Arthur met his demise, where we used two cameras. Primarily we filmed EXCALIBUR with one camera.

QUESTION: What about the other tools you used?

ANSWER: Of course, the negative was Eastman (Eastman color negative II film

Continued on Page 504



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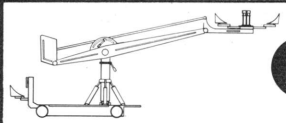

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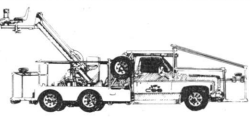

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TAPE OR FILM?

Part II: Image Quality with Film-to-Tape and Direct Tape

By RICHARD PATTERSON

One of the factors to be considered in deciding whether to shoot film or tape for a television production is the difference in the image quality as it appears on a TV screen. The only way to see exactly what this difference is is to shoot a test in which the same scenes are shot from the same angle with the same lighting both on tape and on film, transfer the film to tape and then view them both on the same monitor. In order to be definitive such a test would have to include a wide variety of scenes with different kinds of lighting and an assortment of filters. The results will also vary according to what kind of video camera is used, how the video signal is processed, and how the film is transferred to tape. It is unlikely that an absolutely definitive and exhaustive test will ever be done, but the introduction of the Panacam and EC-35 video cameras has sparked a great deal of interest in such comparisons. Video tapes from two tests conducted for very specific purposes were made available to AMERICAN CINEMATOGRAPHER and frames from these tapes are reproduced here as a means of facilitating a comparison between film and tape as a medium for television production.

In order to evaluate properly the comparison frames it is essential to understand the limitations of this article and to be clear about what it *is not.* This is not an attempt to determine whether film or tape is a "better" medium; and, even more importantly, it is not an evaluation or comparison of two video cameras. The tests were shot under very different conditions and are not any kind of indication of the relative merits of the Panacam and the EC-35. We are not concerned here with the cost or efficiency of shooting in tape as opposed to film or even with the advantages of shooting single camera as opposed to multi-camera. We are concerned with film purely as a production medium for something to be broadcast or distributed on tape and are not trying to compare film with tape as a medium for distribution or exhibition. The point here is simply whether there is a noticeable difference in the final television image if one shoots on film or on tape and exactly what constitutes that difference.

There is obviously a limit to how well we can reproduce a television image on a magazine page. Aside from the fact that any difference in movement in the image can not be reproduced in a single frame, there is also a limit to how faithfully a single frame can be reproduced. It is entirely conceivable that any differences between the images will be distorted beyond recognition during the reproduction process, but we figured it was worth a try. Just for the record it may be interesting to note exactly how the frames were reproduced. The tapes were all first or second generation 1" tapes except for one which was a 2" edited master. The frames were decoded into an RGB signal and stored digitally in the tape-to-film system at Image Transform. In some instances there was a slight amount of color correction and image enhancement performed on the signal and then the frames were photographed onto 35mm Kodachrome transparencies by means of an Image Resources Videoprint 5000. The Videoprint 5000 exposes the film in three steps using filters and a black and white monitor displaying the red, green and blue signals. The Kodachrome transparency was then enlarged onto separation negatives which are used to expose the four sets of plates for printing the image with ink on the paper for the magazine. What you see on the magazine page is four generations away from what you could see on a TV screen if you viewed the tapes yourself and each of these generations uses a different process for reproducing the color image.

Attempts to compare scientifically the image quality obtainable with film and television have been going on for over forty years—generally within the framework of debating whether one system is inherently superior to the other and quite often spon-

Figure 1: Film-to-tape

Figure 2: Tape

Figure 3: Film-to-tape

Figure 4: Tape

Figure 5: Film-to-tape

Figure 6: Tape

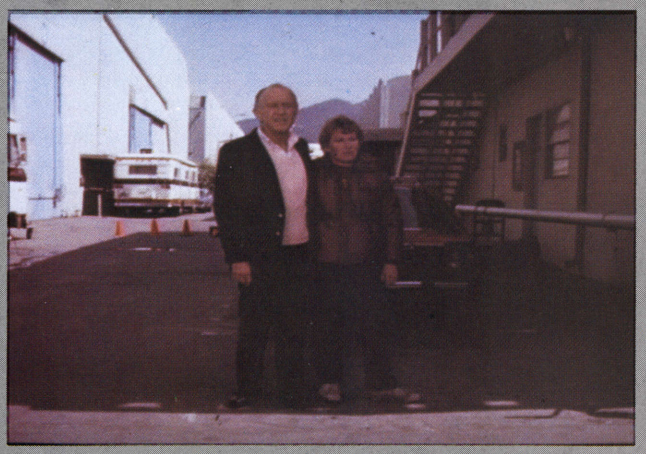

Figure 7: Film-to-tape

Figure 8: Tape

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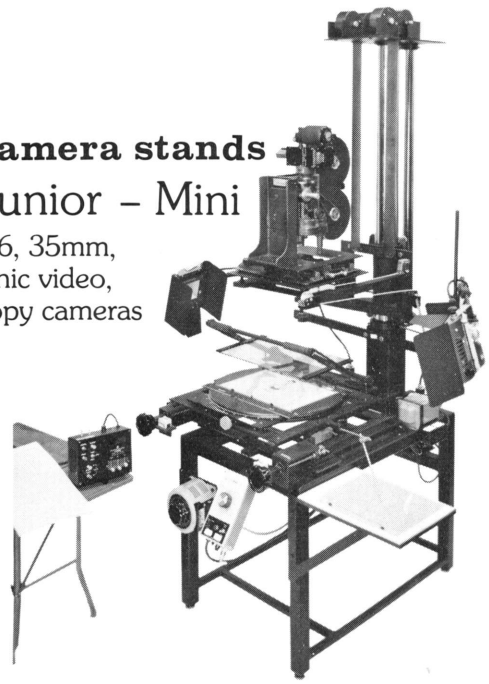

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PAPER - CELS - FIELD CHARTS - AND MORE

sored by someone with a vested interest in one or the other. Defining "image quality" and establishing objective parameters which correspond to the elements of a subjective judgment of a particular image are extremely difficult things to do. The situation becomes doubly complicated when one is dealing with a hybrid image created by converting a film image into a television image. In the end it all boils down to whether you like what you see on the screen, and one person may prefer one image for the same reason another dislikes it.

Some people consider "the film look" simply an inferior video image while others are obviously going to great lengths to achieve it with a video camera. This is particularly true when it comes to the "softness" of a film image as compared to a direct tape image. While film has a greater resolving power than a video camera pick-up tube, a video camera generally tends to put a harder edge on areas within an image. As a result some people feel a video image is "crisper" or "sharper" while others consider it slightly "artificial" or "plastic" in comparison to a film image.

One of the reasons why a film image can look different on television from a tape image even though the film image has been transferred to tape is the fact that the device in a film-to-tape transfer system which converts the optical image into an electrical signal has different properties from the pick-up tube in a video camera. This is especially true in a flying spot scanner or a CCD telecine. A state-of-the-art film-to-tape transfer system will never produce images with lag or comet tailing nor will it ever have the kind of registration problems which can sometimes arise in a video camera. It also has a greater flexibility in its gamma correction which makes it possible to compress the entire contrast range of the film into the 30:1 range of the television system.

There are several ways in which a film image may differ from a tape image on a TV screen. By far the most significant is in the rendition of highlight areas. Because of the greater latitude of film and the compression of contrast in highlight areas, it is possible that a film image on TV may have more detail in highlight areas. This will only be true of course if the contrast of the original scene exceeds the latitude of the video camera pick-up tube.

A second way in which a film image may differ from a tape image is in depth of field. For a given light level and a given field of view a ⅔" video camera will have a greater depth of field than a 35mm film camera. This can be viewed as an advantage or a drawback depending on one's point of view. The CBS specifications for

an electronic cinematography camera included the ability to limit the depth of field as a necessary ingredient for the film look.

A third way in which film and tape images may differ is in the rendition of color. Some people will say that color in a tape image is purer or more vivid; others will say that film is capable of greater subtlety in color rendition.

THE TESTS

The frames reproduced here are from tests shot by two different companies. Figures 1 through 8 are frames from a test shot at Universal by Howard Schwartz ASC for the producers of "Harper Valley P.T.A." He shot exactly the same set-ups on 35mm film and on tape using a Pancam. The interiors were lit to 250 fc for the day scenes and 200 fc for the night scene. The film was shot at f4 and the tape at f2.5 or 2.8. He used no diffusion except on a close up which is not reproduced here. When he did use diffusion he found that he got the effect he wanted by using one grade lower on the tape camera than on the film camera. The exterior shot, which incidentally involved a pan from bright sunlight into the shaded area, was done using a .60 neutral density filter with the lens at f6.3. The film was transferred to tape directly from the negative, and there was no additional image enhancement used in making the transparencies of the frames. It was decided on the basis of these tests to shoot an episode of the series on tape with the Panacam. An in-depth report on this production will appear in a future issue.

With controlled lighting conditions like this and a sophisticated video camera like the Panacam the differences between film and tape are very subtle. The colors may be slightly more vivid in the tape image (e.g. the yellow detergent bottle in Figure 2 and the blues in the other images), but it would probably be possible to duplicate that color with the film images using a color correction system in the film-to-tape transfer if the more saturated colors are preferred. One place where the difference in the edges in a tape image is noticeable is in the curtain and the window in Figure 2.

The other two tests were shot by Harrier/Weber, a commercials production company in Hollywood who were one of the first purchasers of an Ikegami EC-35. They shot two tests for a client, Mervyn's department store, using the EC-35 and an Arriflex. Mervyn's was interested in exploring the use of tape as a production medium for their commercials and as a result of the tests decided to shoot their next commercial on tape. Figures 9 through 12 are frames from a test shot on the stage and consisting simply of close ups of the model and the jewelry she is wearing against a black background. Figures 9 and 11 originated on film and were edited onto 2" videotape. Figures 10 and 12 are from a 1" reel of selected takes dubbed off the 1" camera original shot with the EC-35. Again with controlled lighting conditions the differences are extremely subtle—allowing for the fact that there are marked differences in the kind of color correction applied to each.

Figures 13 through 24 are frames from a test shot by Gil Hubbs using only available light and a #2 fog filter. The use of such a heavy fog filter was something the director insisted upon and may have been a bit counterproductive in a test of this sort. The last two set ups were shot very late in the day when the light was going. The film was pushed one stop and the video gain was boosted by a factor of two. A minimal amount of image enhancemant was used in making the transparencies from these frames. The place where this enhancement is most noticeable is in the bark of the tree in Figure 18. The camera is panning for the shots in Figures 15, 16, 23 & 24, and it may be panning more in Figure 16 than it is in Figure 15.

The lighting conditions plus the heavy diffusion make the differences between the tape image and the film image more noticeable. Nonetheless the tapes of both versions of the edited commercial were shown at a demonstration of the EC-35 and many viewers were unable to tell which was shot on film and which was shot on tape.

If there is a conclusion to be drawn from all this it is probably that the difference between film and tape images on a TV screen is not so great as most of us might expect it to be—especially with controlled lighting conditions. My own personal reaction in viewing the tapes on a monitor was that the tape looked better in some, the film looked better in others, and it was a toss-up in the rest. I preferred the tape image represented by Figures 10 and 12 but the film images for most of the exterior shots whenever I could see the difference. ■

SHOOTING FILM FOR TELEVISION

Bill Hogan, President of Ruxton Ltd., offers the following suggestions to anyone planning to shoot film for transfer to tape. Mr. Hogan received an Acacemy Award this year for his work on a 24 fps video system used in conjunction with filming. His company was the first on the West coast to import a Rank Cintel Flying Spot Scanner and the first in the U.S. to transfer from negative to tape. Ruxton does a wide variety of film transfer work including restoration of old footage shot at different speeds and different apertures.

1) If you are shooting purely for transfer to tape, shoot at 30 fps. This will eliminate the necessity of repeating every other film frame for an extra TV field, thereby improving the smoothness of the motion in the film transfer and reducing the visibility of the film grain. It also produces a sharper image when there is movement in the frame because of the increased shutter speed.

2) Shoot a few frames of a 10 step logarithmic chip chart for each lighting set-up to facilitate color balancing in the transfer process. If there is a color effect in the lighting, the chip chart should be lit with normal light rather than the lighting for the scene. Ideally the chip chart should fill the frame, but it can be used if it fills at least 30% of the frame. The telecine operator needs only one good frame of this chart to color correct with.

3) If you are shooting purely for transfer to tape and intend to transfer directly from the negative, you can reduce the visibility of the grain structure of the image by overexposing by ½ to ¾ of a stop. This is particularly effective with 16mm.

4) Light just as you would anytime you shoot film. There is no need to restrict your lighting ratios because of the limitations of the television system. When transfering from negative on a flying spot scanner the gamma correction makes it possible to utilize the full latitude of the negative film image.

5) Make sure that your camera and lenses are properly maintained and that your film is properly processed and kept clean. By doing all this it is possible to make a 16mm 30fps negative image indistinguishable from a 35mm image on a television screen.

Figure 9: Film-to-tape

Figure 10: Tape

Figure 11: Film-to-tape

Figure 12: Tape

Figure 13: Film-to-tape

Figure 14: Tape

Figure 15: Film-to-tape

Figure 16: Tape

Figure 17: Film-to-tape

Figure 18: Tape

Figure 19: Film-to-tape

Figure 20: Tape

Figure 21: Film-to-tape

Figure 22: Tape

Figure 23: Film-to-tape

Figure 24: Tape

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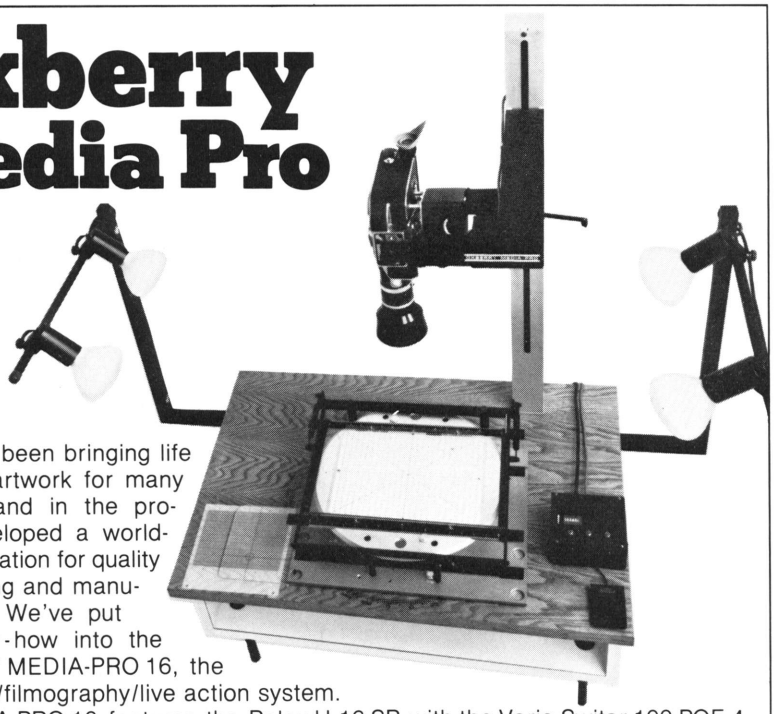

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54th ANNUAL ACADEMY AWARDS PRESENTATION
Continued from Page 444

mood-filled photography of Francis Ford Coppola's APOCALYPSE NOW.

While Storaro's REDS cinematography is compelling in the way that it plays the delicate (and occasionally stormy) moods of an almost classic love story against the turbulence of a cataclysmic social upheaval (the birth of Russian communism), it was by no means an easy victory. His work was judged in comparison with the striking images of such top international cinematographers as Alex Thompson, BSC (EXCALIBUR), Billy Williams, BSC (ON GOLDEN POND), Miroslav Ondricek (RAGTIME) and Douglas Slocombe, BSC (RAIDERS OF THE LOST ARK).

The George Lucas/Steven Spielberg production of RAIDERS OF THE LOST ARK, the biggest boxoffice hit of 1981, made almost a clean sweep of the behind-the-screen technical categories. It started with a previously announced special achievement technical/scientific award to Richard L. Anderson and Benjamin P. Burtt, Jr. for Sound Effects Editing on R.O.T.L.A.

Then came the Art Direction award, which went to Norman Reynolds and Leslie Dilley (Art Directors) and Michael Ford (Set Decorator).

The Sound award went to Billy Varney, Steve Maslow, Gregg Landaker and Roy Charman for their work on RAIDERS.

The Film Editing award went to Michael Kahn for his masterful cutting of the picture.

Finally, the Visual Effects award went to Richard Edlund, Kit West, Bruce Nicholson and Joe Johnston for the magic images they created in RAIDERS.

In presenting the latter award, Dan Akroyd recalled his late partner, John Belushi, affectionately by saying that "he was somewhat of a visual effect himself."

A famous "first" award was the "Best Makeup" Oscar presented to Rick Baker for so convincingly changing David Naughton into a four-footed, furry, fangy killer in AN AMERICAN WEREWOLF IN LONDON. Presenting the award was everybody's ghoul-friend, Vincent Price, and Kim Hunter.

In accepting the award, an obviously thrilled Baker said, "I was a weird little kid who always watched monster movies. Ever since I was 10 years old I wanted to be a makeup man and win the Academy Award. Then I grew up and found they didn't have one for makeup. I know the guild has been trying to change all that, heavily for the past five years . . . I'm proud and excited to be the first winner of the award."

THE SUSPENSE BUILDS

As the telecast moved forward toward the so-called "big" awards (Best Actor, Best Actress, Best Director, Best Picture), there was a moment of unbridled exuberance that delighted the audience.

When the magnificent Hungarian film MEPHISTO was announced as Best Foreign Language Picture, its director, Istvan Szabo, called the film's star, Klaus Maria Brandauer, to join him onstage. Then the two of them, in an outburst of sheer joy, embraced each other and danced a merry little jig. The audience wildly applauded.

There was little suspense involved in the granting of the Best Actor Award to Henry Fonda for his performance in ON GOLDEN POND. Although the recipient of a special statuette for his life achievement in last year's ceremony, Fonda was the odds-on sentimental favorite.

Also in that category was Katharine Hepburn, who won the Best Actress award (her fourth) for her portrayal of Fonda's spunky wife in ON GOLDEN POND.

Additionally, it was no surprise when Warren Beatty won the Best Director award for REDS. Only a few weeks before he had been accorded the same accolade by the Directors Guild of America (only twice through the years has there been a discrepancy between the two) and he was very much favored to win, although up against some stiff competition.

In accepting the coveted statuette, Beatty warmly thanked his crew and cast, particularly Diane Keaton "who makes all directors who work with her look good." He also praised Paramount's Barry Diller and Gulf and Western Chairman Charles Bludhorn and the American system for allowing him to make a 3½-hour film about the beginnings of communism. He stated that such artistic freedom "reflects credit upon capitalism."

The biggest upset not only of the evenings, but in the history of the Academy, was the "Best Picture" win by the independently produced British film, CHARIOTS OF FIRE. Although superbly crafted in every category, it was a relatively low-budgeted entry pitted against such "biggies" as REDS, RAIDERS OF THE LOST ARK, ON GOLDEN POND and ATLANTIC CITY.

Considered a Dark Horse to the extent of being dubbed the "Cinderella film," CHARIOTS tells the true story of young track competitors representing Great Britain in the 1924 Olympic Games. Produced for the screen on an intensely personal and warmly emotional level, it has the surging upbeat ending that audiences seem to be yearning for in these depressed days.

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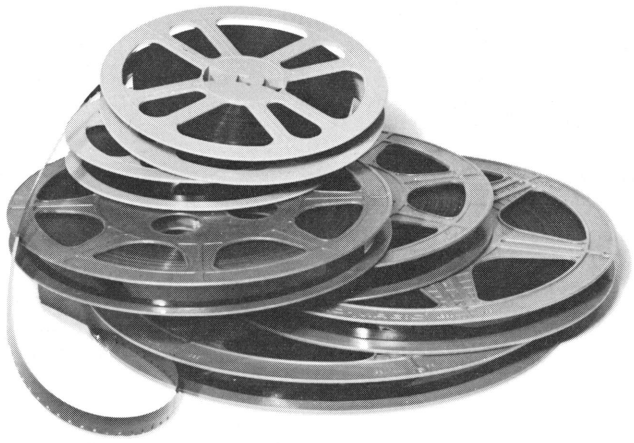

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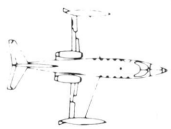

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won the top award, Producer David Puttnam said, "I believe it's because it speaks to the people in a very direct manner. There isn't any artifice in this film. It dares to be honest in a way that films haven't for a long time. It's a very 'uncool' film. People aren't embarrassed to react to it. They cry while they're watching it."

CHARIOTS OF FIRE also won for Best Original Screenplay, Best Musical Score and Best Supporting Actor.

SOME TECHNICAL FIRSTS

For the first time since the Oscar telecasts began, there were no visible microphones on stage. Instead, Best Audio, headed by Robert Estrin, used a new system which had previously been tested successfully in some stage shows and films, after a three-year period of development.

It employed a bank of sophisticated microphones concealed in the top level of the Dorothy Chandler Pavilion stage. Although there were evidences of some crosstalk and feedback during the presentation, the new system generally seemd to work quite well.

Another technical "first" was a new method for providing instantaneous closed-captioning for hearing-impaired viewers which was unveiled by the ABC Television Network during its coverage of the presentation.

Real Time, as it is identified by the National Captioning Institute, is a form of electronic computerized shorthand which allowed hearing-impaired viewers to receive closed captions throughout the entire telecast, including the announcements of Oscar winners and their acceptance speeches the moment they were spoken.

ABC Television, a leader in providing special assistance to viewers who are hearing-handicapped, already provides regular, live closed-captioning on the final nightly edition of ABC's "World News Tonight." However, those captions must be prepared in advance from newscast scripts prior to live presentation. Real Time actually captioned remarks at the instant they were delivered.

"Without the advent of Real Time, there would be no way to give hearing-impaired viewers the most important news in the Oscar show, the winners," commented Anthony D. Thomopoulos, President, ABC Entertainment. "This is a remarkable demonstration of advances in computer science and we are proud to be able to provide this innovative service."

John E.D. Ball, President of the National Captioning Institute (NCI), said that Real Time, in terms of the layman, involves a courtroom-style stenotype tape

and a computer that is capable of translating phonetic symbols into words, even to the point of spelling words properly based on the structure of the sentence. For instance, the computer will decide whether a color will be "red" and a book will be "read."

According to Ball, while the Oscar show was being carried live from Los Angeles, a stenotypist in Falls Church, Virginia, headquarters of NCI, fed the spoken words in the telecast to the computer, which in turn beamed the captions to be added to the telecast.

Only those viewers with a telecaption adapter, or with specially designed integrated television sets, were able to view the captions.

A GLOBAL AUDIENCE

A record number of 71 foreign countries received the ABC Television Network's telecast of the 54th Annual Academy Awards Presentation.

The record figure included the addition of three major Western European nations which televised this unique Special for the first time: Austria, Norway and Switzerland. In addition, West Germany for the first time broadcast the ceremony on its first national ARD network, rather than on regional stations as it has in past years.

A 90-minute edited version of the telecast was prepared immediately following the conclusion of the awards presentation and was fed by satellite on the morning of March 30 to England and Italy for telecast in those countries that evening. Other countries also received this version which was distributed throughout the world from three central locations: London, Los Angeles and Sydney.

Last year, the Academy Awards Presentation was seen in 65 foreign countries. This year, the 71 foreign countries (plus Puerto Rico) licensed to televise the 54th Annual Oscar Awards were: Algeria, Argentina, Australia, Austria, Bahrain, Bangladesh, Barbados, Belgium, Bermuda, Bolivia, Brazil, Brunei, Canada, Chile, Colombia, Costa Rica, Cyprus, Dominican Republic, Dubai, Ecuador, Egypt, El Salvador, Finland, Germany, Gibraltar, Greece, Guatemala, Holland, Honduras, Hong Kong, Iceland, Indonesia, Ireland, Israel, Italy, Jamaica, Japan, Jordan, Kenya, Korea, Lebanon, Malaysia, Malta, Mauritius, Mexico, Netherlands Antilles, New Zealand, Norway, Pakistan, Panama, Paraguay, Peru, the Philippines, Portugal, Qatar, Singapore, South Africa, Spain, Sri Lanka, Surinam, Swaziland, Sweden, Switzerland, Taiwan, Thailand, Trinidad, United Kingdom, Uruguay, Venezuela, Zambia, and Zimbabwe. ■

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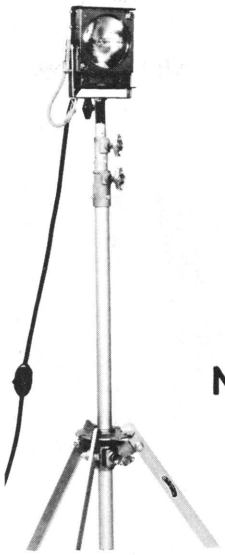

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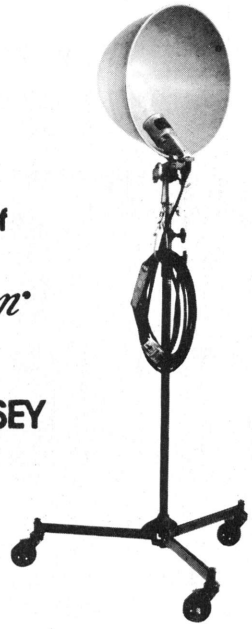

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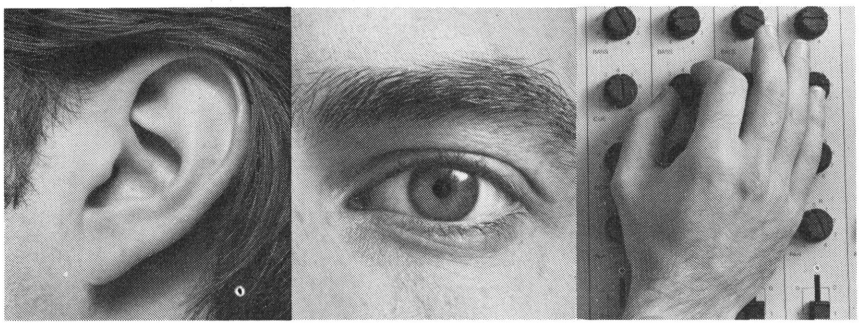

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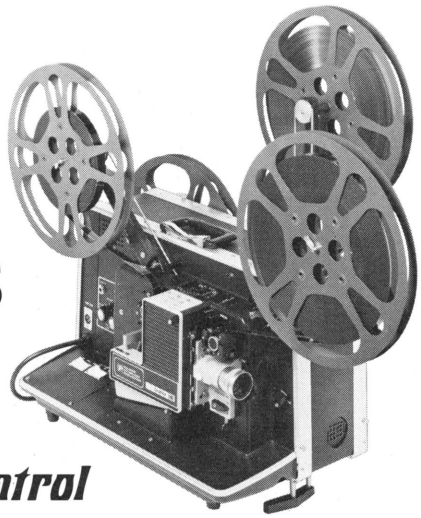

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ALEX THOMPSON, BSC
Continued from Page 493

5247). I rated it for a one-stop "push," during night shooting and in extremely dull weather, but I do that just about all of the time under adverse conditions, and, of course, at night. You can't see any difference. In fact, during the jousting sequence between Lancelot and Sir Gawain, the weather was so dull that we shot at F/1.4 and "forced" one-stop, which says a lot for the film.

QUESTION: What about lighting?

ANSWER: This too, was very conventional. We had normal 10Ks and around a dozen Brutes, and we used all of them upon occasion. We had everything that we needed and didn't really do anything extraordinary. The extraordinary thing was probably that we did have everything that we needed, including the luxury of enough time.

QUESTION: Where and when was all of this done?

ANSWER: All production was done in Ireland. Around half of the film was shot on sound stages at Bray Studios, and the exteriors were mainly done in the hills not 10 minutes from John's home. This area probably hasn't changed in hundreds of years. It could have been Camelot. We started shooting around Easter time in 1980, and spent some 20 weeks on practical photography. Then, there were another several weeks doing pickups and special film effects.

QUESTION: There were so many fantastic visual sequences, and so many obviously difficult ones. Can you single out some of your favorite sequences, speaking just of the visuals?

ANSWER: This is a very difficult question to answer. One of the problems is that your best, or at least favorite, sequences don't always make it to the theater. In the case of EXCALIBUR, I think that some of my best footage hit the deck in the cutting room. The picture actually consists of three segments; there is the beginning, the mid-part, which was the glory days of Camelot, and finally there is Arthur's demise. In its original cut, EXCALIBUR ran around three hours and 20 minutes. Most of the cutting came out of the middle part, the rich and glorious days of Camelot, where I felt we had much of the best and richest cinematography. So, that is a difficult question. If I had to select my favorite visual scenes from what remained, it

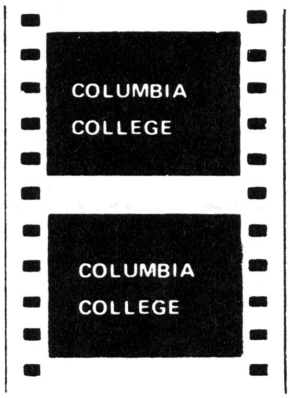
would be the roundtable sequence at Camelot, and the general interiors in the castle, the opening battle, and the last battle, Arthur's demise in the fog. I don't know of any Director of Photography who is proud of every shot he makes. There are so many times when you have to compromise in the rough and tumble of trying to make a film that things don't always come out exactly the way that you envisioned them. Then, there are different perspectives. You can practically count upon the director just loving a take that you hated every picture. Even your own perspective changes with time. I remember when I felt ALFRED THE GREAT was a very good film during my early years as a cinematographer. If I look at a print now, I'll probably see shadows or other things which I don't like. No one is perfect. That's just what you strive to be.

QUESTION: That last battle, where Arthur finally dies was pretty amazing. I was wondering how was that staged?

ANSWER: The original intent was to shoot it in the hills. The problem was the weather. It was so changeable that we couldn't maintain the smoke that we needed for fog. Next, the plan was to move it inside the studio, but that gave us a problem with the horses. The art people were so wonderful, I'm certain that they could have created a believable set. They were so creative. For example, they extended one of the castle interiors by 50 to 60 yards by opening the delivery doors on the sound stage and turning the outside into a castle corridor. What we finally ended up doing was shooting the last battle scene in a riding academy. We were able to control the smoke and the ground was ideal for the horses.

QUESTION: What was your first reaction when you learned of your nomination for an Academy Award?

ANSWER: Naturally, I was delighted. Certainly, everyone would like the recognition which goes along with winning, but just to be nominated–to know that all of those Directors of Photography in the United States have looked at my film, and they thought it was among the five best of the year–there is no higher accolade than what your own peers think of your work. It had a special meaning for me since most of my films haven't been seen in the United States. The only disappointing thing was that I had the only nomination for EXCALIBUR. I was amazed that there were no nominations for direction and art direction, at the least. In retrospect, though, I am very grateful to have



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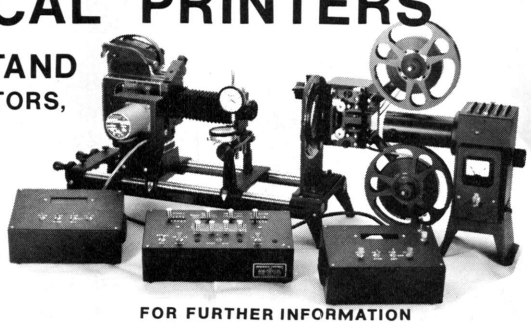

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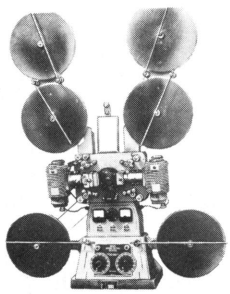

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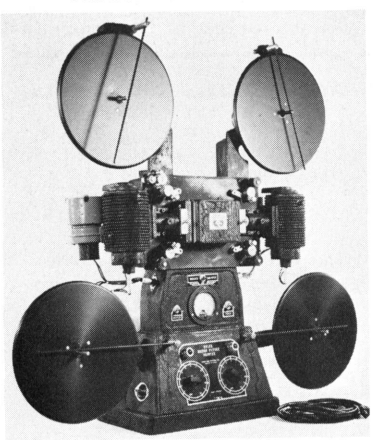

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had the opportunity to do a film like EXCALIBUR with John Boorman. You can't expect to get that lucky too often. And I am satisfied that what I did on this film, I did right. ■

BILLY WILLIAMS, BSC
Continued from Page 452

member," say Williams, "however, in those days you simply didn't make that kind of a jump, going from documentaries to features."

His initial break came during the late 1950s. With the coming of the age of television, Williams began shooting commercials, working with young directors, including John Schlesinger and Ken Russell. "It was a great training ground . . . a chance to experiment with lighting and composition," says Williams. "Every day was another film, and most of the time, the visuals were the most important part of the story."

The next breakthrough occurred in 1965, when he did "a small black-and-white feature which no one remembers." That led to opportunities to film three or four other features. In 1967, Russell recommended Williams to the producer of BILLION DOLLAR BRAIN. "The best thing that I had to show him was my sample reel of commercials," says Williams, "but I suppose Ken's recommendation was enough, since I got the film."

What followed was a string of other pictures including the Oscar-nominated WOMEN IN LOVE (1969) and SUNDAY BLOODY SUNDAY (1971), KID BLUE (1972), THE WIND AND THE LION (1975), VOYAGE OF THE DAMNED (1976), THE SILENT PARTNER (1977), BOARDWALK (1978), EAGLE'S WING (1979), GANDHI (1981), and MONSIGNORE (1982).

"I never had the opportunity to work on the crews of any of the well-known theatrical film cinematographers," he notes, "but I believe that everything you do, and everyone you work with contributes to your learning process."

Following are excerpts of an interview with Williams speaking about ON GOLDEN POND:

QUESTION: Let's start at the beginning. How did you happen to do this picture?

ANSWER: Mark Rydell had seen some of my films and had spoken to some of the directors I had worked with. After consultation with the producer, it was agreed that I should fly to Boston to meet Mark and then together we would go the New Hampshire to view the locations. We had never met before, but we had an immediate rapport. I felt that we could work well

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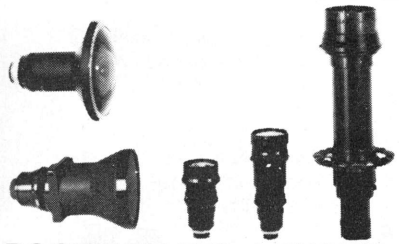

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together. The director/cinematographer relationship, aided by the production designer, are the essential elements in developing the visual style of the film. I first saw Lake Squam in June, 1980. On July 17 we started shooting.

QUESTION: Do you recall your first impression of ON GOLDEN POND?

ANSWER: I loved the story. I felt that the characters were real. The script was both funny and moving, and there aren't too many pictures with both these qualities. Frankly, I also liked the idea of working on a picture that had something for every generation. Entire families can see ON GOLDEN POND together. As for the location, the lake was four to five miles across, and we were to work with an existing house. As far as I was concerned, the house was perfectly located. I couldn't have positioned it better if we had built it ourselves. Of course, much credit goes to production designer Stephen Grimes, who added the second story. It was perfect.

QUESTION: Let's talk about how the look or photographic style was established for ON GOLDEN POND.

ANSWER: Mark's original concept called for a muted, soft look; subdued. He mentioned the possibility of pre-flashing the film to achieve this effect. I'm not one who has a great love for pre-flashing film, or even for the use of heavy diffusion. So, we needed to negotiate a photographic style which suited both of us, and more importantly, a style which achieved the objectives of the film. Also, there was little time for testing. During that period, we agreed that I would make use of some very light double fog filters to soften the look slightly, along with the use of some light gauze on extreme closeups of Kate (Hepburn) and Jane (Fonda). Mainly, we were going to rely upon the use of soft lighting and careful composition to achieve the look that Mark wanted. Here, too, we had to be very precise. I didn't want to use so much soft light that the characters became flat, or to make Hank (Fonda) and Kate appear younger on the screen. It was very important to the story that they retain their character. So, our use of a soft light key light on them was very controlled. There was only a minimum of fill light. The shadows were rich, but detailed.

QUESTION: Did that concept change any after you started shooting?

ANSWER: During the first days of shoot-

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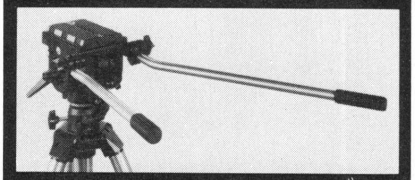

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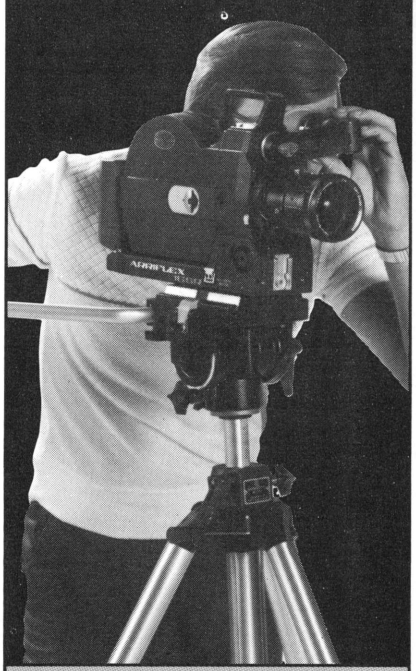

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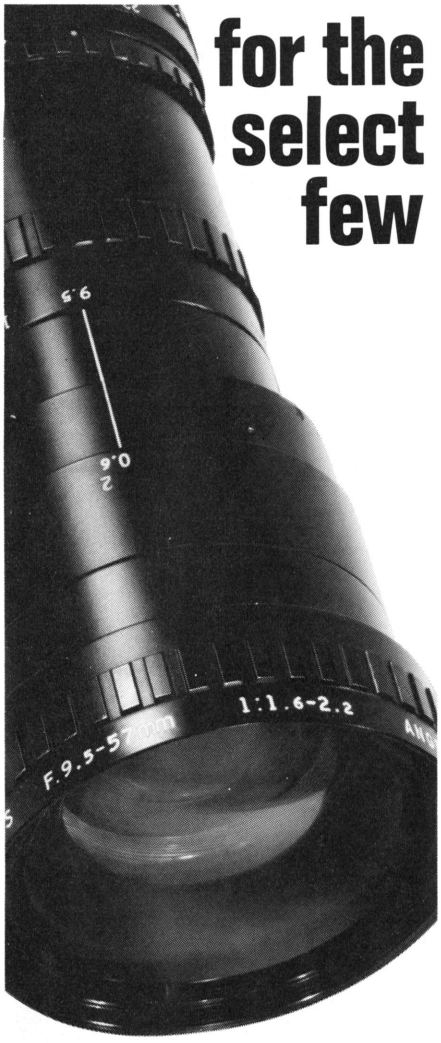

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ing we got so much flare off the lake that we decided to rely mainly on polarizing screens, and only some occasional use of graduated filters. We eliminated the use of all diffusion except on the extreme closeups. Remember, this is essentially a film about people and the relationship between them. The lake and the house are background. It is very important for the audience to be able to relate to the characters. They must feel they are there as silent observers. The house and the lake should appear familiar to the audience. To achieve this result, we must be certain that there is nothing flashy about the pictorials. If anything, the visuals are underplayed.

QUESTION: You were working in such a confined location. Did this present any problems?

ANSWER: The whole film was shot in and around the house and on the pond. The thing that struck me about this right from the start was that everything on the lake looked the same. We searched everywhere for different backgrounds. Finally, we decided to deal with the sameness photographically. We created some visual separations with lighting. For example, when Hank and Kate first opened the house, it was dark, as you would expect. Later, our daytime interiors were much brighter, in keeping with a summer look. Our night interiors were warmer. In this way we presented the house as a comfortable place to be, always remembering that the house is on the lake, so we composed scenes carefully to show the lake through the window. I let the outside lights go blue to achieve a dusk effect.

QUESTION: Were there any problems with crowd control, especially on the lake?

ANSWER: Actually, the biggest problem was that sound carries on the lake. This created some difficulties for the sound recordist. This is not a touristy area, so there weren't any particularly large crowds. We used boat patrols to keep boats from wandering into our framing, but there weren't any problems which I can recall. The locals were very cooperative, thrilled that we were making a film there.

QUESTION: Let's talk about how you did all of that photography on the lake itself.

ANSWER: Primarily, we were working off of a 20-square-foot raft, which was a wonderful platform, and used four anchors to attempt to contol the drift. We

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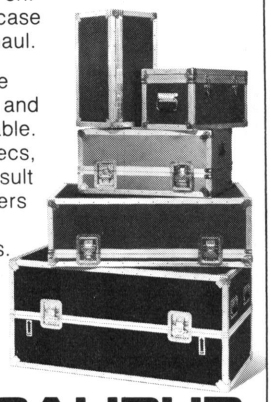

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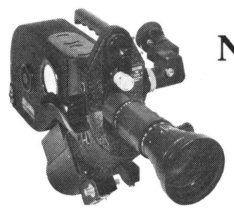

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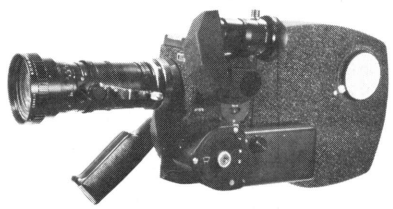

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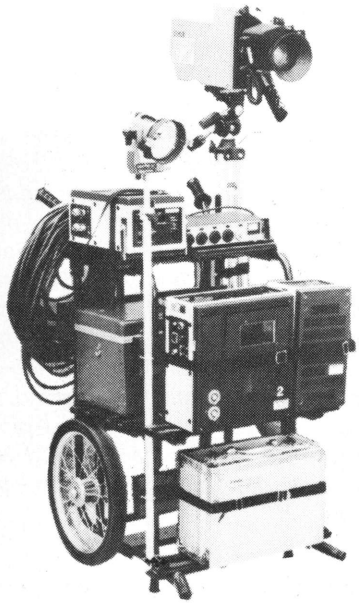

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were shooting with two cameras most of the time, a Panaflex and a Panaflex-X. Generally one of the cameras had a 10:1 zoom and the other a 5:1. The cameras were normally placed side-by-side. There was inevitably some drift when the wind shifted. However, we were able to maintain composition by making subtle focal length changes – which was one reason for using zoom lenses. This was very important, because the film is precisely framed and composed. We had a marvelous crew, and once they got the hang of the raft, everything went very smoothly.

QUESTION: How about the photography on land?

ANSWER: I'd say that we used prime lenses on 90 to 95 percent of our interiors. We did a great deal of tracking in the house. There was some initial difficulty, as the house was so old, and the floor boards uneven. So, we ended up laying down a great deal of board to track on. As for lighting, I had two Brutes and a generator, as well as a selection of HMIs, which I mainly used through the windows. We also used some reflected light off white boards. On the raft, we used only white boards and some occasional battery light. We actually used very little light when we were shooting the pond.

QUESTION: Tell us about the film emulsion that you chose for this film, and how you handled it.

ANSWER: As with all my previous films, I shot on Eastman color negative, this time on 5247, which I exposed exactly as recommended. I probably haven't force processed film for 10 years. That's because I like my blacks as rich as possible. If we are a little short of light, I would rather print a little lower. The film emulsion has a marvelous look, it is so alive, and I didn't want to do anything to compromise it. Incidentally, I'm thrilled with the new high-speed emulsion (Eastman color high speed negative film 5293). I think that it is going to create a whole new dimension in which to work. We are going to be able to film in places and situations where we have never been before.

QUESTION: Getting back to ON GOLDEN POND, all of this was done on a very tight schedule. Were there any particular problems keeping on the schedule?

ANSWER: We finished in just under 10 weeks, which I believe was slightly ahead of schedule. The weather was very

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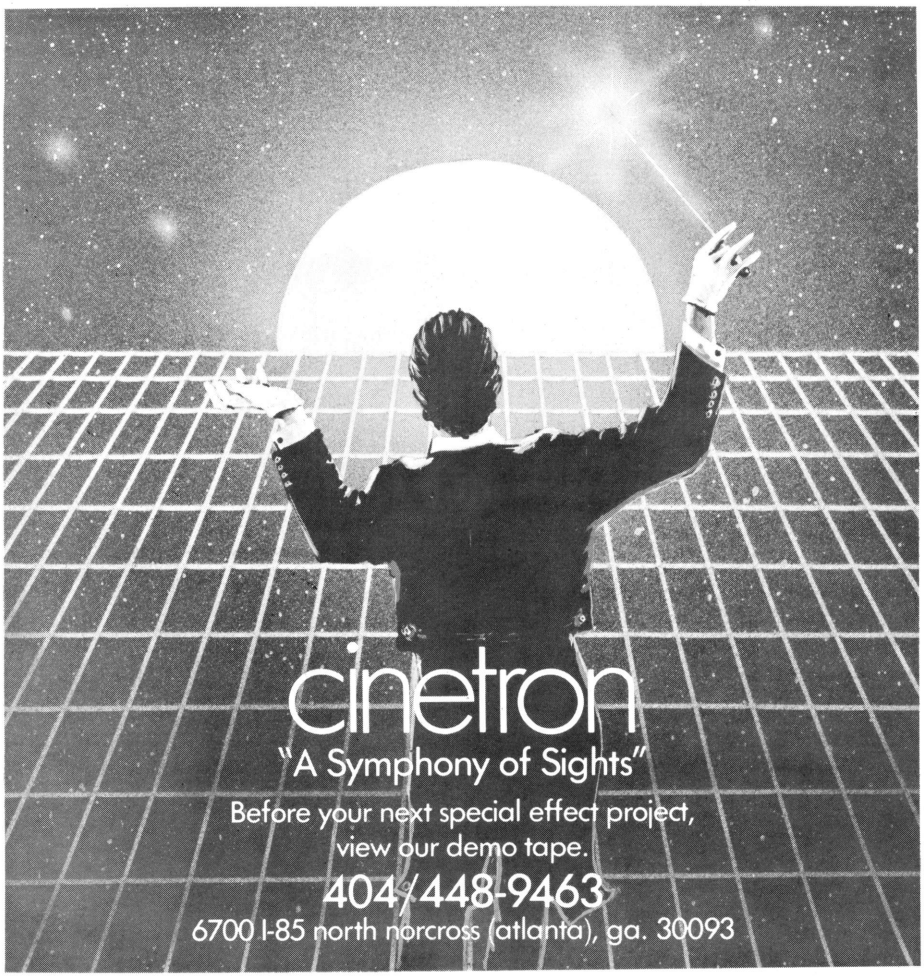

changeable – and remember I'm English – but Mark planned very well. We always had options planned, depending upon whether it was a bright or dull day. Hank and Kate worked consistently. They are real troupers. I recall that she was recovering from a shoulder separation suffered while playing tennis, but she never let on if it was giving her any problems. We actually had a cutting room on location. Mark wanted to retain a feel of the picture as we were shooting it. Robert Wolfe, with whom I had worked before on THE WIND AND THE LION, was doing the first cut while we were shooting. What a tragedy he died just before his job was completed. If Universal had wanted, they probably could have released the picture many months earlier than they did. However, they wanted to save it for Christmas release.

QUESTION: Were there any particularly difficult scenes that you recall?

ANSWER: Overall, the most important thing to me in approaching a film like this is the direction of light and composition and matching from day to day. The weather was so changeable. Mark was very sympathetic to this. He understood what I was trying to achieve, always a big part of the battle. As for a specific scene, I suppose the most difficult situation was the near-drowning, which involved Hank and the boy, Doug, near the end of the picture. Because of the way that we had to shoot it, there was some very difficult timing. In the original script, the scene occurs during a storm. We had plenty of rain, but never the kind of storm that was envisaged. There was some thought given to staging a storm in Hollywood. It was finally decided to have the scene take place at dusk, or during the "golden hour," which lasts for around 10 minutes. It was a long process of finding an appropriately rocky area on the pond to shoot at, to get permission to work there, and to create the darkness which builds up to the disaster. We shot parts of that sequence at midday at stop T/11 and other parts at half light at T/2.5 or T/2.8. This was when Kate and the boatman are searching with flashlights. It was almost dark, but essential for the audience to see the outline of the rescue boat and the silhouettes of the dangerous rocks. It was a difficult moment. Hank and Doug had to go into the chilly water and the rescue boat had to be in position for Kate to dive in and swim to them. The scene never fails to win applause. We shot only the one take, to my great relief it was perfect.

Months later when the picture grading, the "timing" was done, all of these shots

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taken at different times of day had to be unified. A clause in my contract stipulates my presence for the timing.

A cinematographer has both technical and artistic reasons for exposing film in a certain way and must, therefore, be allowed to influence the final result of that exposure.

QUESTION: Is there anything else that stands out in your memory?

ANSWER: There are many memories. It was a happy shoot. I recall an incident with Kate. I had worked with her before on THE GLASS MENAGERIE. She came on set with a bright red cardigan. I felt that it would clash with the color scheme of the interior, and told her so. She asked had I noticed that the Impressionist painters always used something red. "That's to draw your eye to it," I replied. "That's exactly what I want," she said.

QUESTION: Are you a student of painting?

ANSWER: I believe that studying the masters can be very valuable for a cinematographer. It helps to gain a better understanding of composition, and the use of light to obtain depth and perspective. Look at a black-and-white copy of one of the master's paintings and notice that the separation is still there, even without the color. Part of my approach to cinematography is to try to direct the audiences' attention to the focal point, through the use of light and shadow as well as camera movement. Skin tones are of great importance, and characters shouldn't blend into the walls. By the skillful use of light, the cinematographer can add greatly to the dramatic effect of each scene which will eventually enhance the film as a whole.

QUESTION: Coming back to ON GOLDEN POND for a moment, was everything shot precisely as planned, or was there any use of instinctive photography?

ANSWER: One should always be alert to opportunities to do something better than planned. For example, the backgrounds for the opening and end titles were instinctive. I got up at 3 a.m. one day and set up the camera high above the lake. With a long focus lens, I did a really long slow tilt up past our lake to the next one and then reverse to tilt down. I had an idea that these might be the front and end titles, for this at sunrise was ON GOLDEN POND.

QUESTION: Did you have a feeling that

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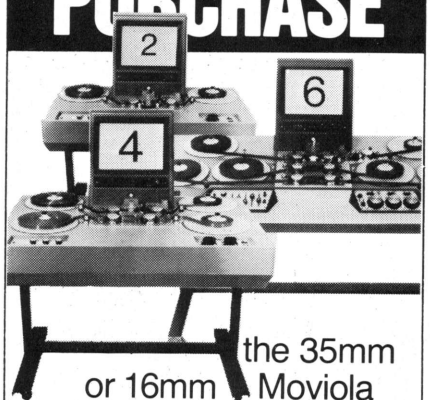

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you were working on a film that was going to be something special while you were shooting it?

ANSWER: I felt good about this film from the moment I started reading the script, and that feeling never left me. I always believed that it would be successful. However, it isn't very often that you have the opportunity to work on something you care about so wholeheartedly, and then it goes on to become a critical, as well as a commercial, success. So, you tend to savor the feeling when this happens.

QUESTION: In retrospect, is there anything that you would do differently if you were starting the film over again?

ANSWER: There is always the occasional shot that you wish that you had done differently. You say to yourself, "I wish that I had done this or that". But, the overall look is what I envisaged; one of my most satisfying films, both in terms of look and subject. We achieved both an intimacy with the characters and a unity of style, which were important to the telling of this story.

QUESTION: How about winning an Oscar nomination?

ANSWER: I'm tremendously excited about that. Frankly, I didn't think that this was a big enough picture to have a chance of nomination for cinematography. There wasn't a big budget, or big sets. It wasn't even a big concept. One thing I want to say is that it speaks well for American cinematographers that they were willing to nominate five European cinematographers. This represents a great generosity of spirit. I also think that it represents an important milestone for both the profession and the film industry. It means that producers are thinking increasingly of cinematographers as part of the creative team. They are casting us the way that they cast talent, and trying to match the cinematographers to the picture. Remember, my crew was mainly American. Peter Norman, who was my backup, did some marvelous second unit cinematography, especially on the lake. And my operator, Jim Contner, actually had three pictures to his credit as a Director of Photography. I was very flattered that he was willing to work as my operator. ■

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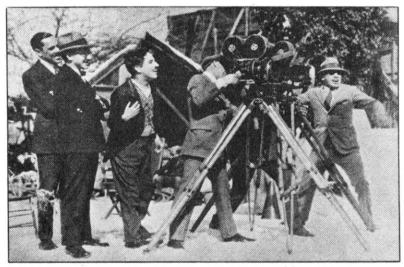

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BIZARRE "OSCARISMS"
Continued from Page 462

ment in New York.

* * *

In 1962, Judy Garland and Montgomery Clift (both of JUDGMENT AT NUREMBERG) lost Best Supporting Oscars to Rita Moreno and George Chakiris (both of WEST SIDE STORY). Protests were then heard that such big name actors (Garland and Clift) would be allowed to compete for such minor Oscars. The loss was no deterrent to stars of the next twenty years, however. Big name stars continue to compete for so-called "minor" accolades. A recent example is Jane Fonda, nominated this year as Best Supporting Actress in the movie, ON GOLDEN POND.

* * *

In 1963, Bette Davis and Joan Crawford were neck-and-neck in competiton for the Best Actress Oscar. Each had been nominated for their respective roles in WHATEVER HAPPENED TO BABY JANE? and each had been lined up as presenters on Oscar night. When the winner was announced as Anne Bancroft for THE MIRACLE WORKER, Crawford—who'd agreed to accept for the absent Bancroft in the event she won—placed her hand on Davis's shoulder backstage and said, "Pardon me, but I must go out and accept an Oscar."

* * *

Audrey Hepburn won the role of Eliza Doolittle in Oscar's Best Picture of 1964, MY FAIR LADY, replacing Julie Andrews, who played the part in the long-running play. Andrews had won the stage role after it was turned down by Mary Martin, who disliked the musical score. The following year, the Academy voted THE SOUND OF MUSIC as Best Picture. This time, Andrews took star billing as Maria, a character which was originally played on stage by . . . Mary Martin.

* * *

According to *Photoplay* magazine, Elizabeth Taylor failed to attend the Academy Awards one year because both she and husband Richard Burton had had premonitions of a plane crash. Taylor's Best Ac-

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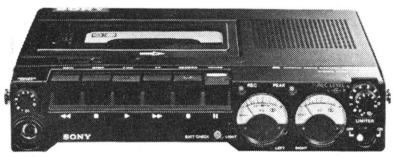
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tress of 1966 Oscar was accepted in her absence by Anne Bancroft. Liz then waited a full two weeks before holding a press conference because she had been bitter that Burton had not been voted Best Actor.

* * *

Walter Matthau had a bike accident in 1967 in which he broke his arm and bruised his arm and face. Nevertheless, he showed up at the Awards to accept an Oscar. In fact, he was the only actor in attendance to do so.

* * *

The Oscar Show honoring movies of 1968 received the lowest Nielsen share of any Oscar TV special in history . . . until the record was broken by the 1981 Awards, which reached "only" 24.1 million homes with a 58 share.

* * *

John Wayne, named Best Actor of 1969 for his performance as the one-eyed sheriff in TRUE GRIT, told the Academy audience: "I should have put on that eye patch years ago."

* * *

1970 was the year that Academy membership hit its stride at over 3,000 individuals. It had begun with under a dozen members in 1927, grown to around 1,200 by 1932, but dropped down to 40 in 1936. Since 1980, its roster has boasted well over 4,300.

* * *

A short while after receiving a special Oscar and a four-minute standing ovation from 2,900 people at the 1972 Awards, Charlie Chaplin told a reporter: "I appreciate the honor, but I have to admit I went into the business for money and the art grew out of it. If people are disillusioned by that remark I can't help it. It's the truth."

* * *

Short subject THIS TINY WORLD was named the Best Documentary of 1972. Unfortunately, nobody showed up to accept the honor.

* * *

The former kingpin of a ring of bicycle thieves was voted the Best Supporting Actress of any film made in 1973. Ten-year-old Tatum O'Neal—the youngest person to ever win a full-size statuette—had appeared on screen in PAPER MOON for a greater amount of time than did co-stars Ryan O'Neal or Madeline Kahn. This caused people to question Tatum's standing as a "supporting" player.

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It was a field day for photographers outside the Pavillion in 1974. Edy Williams, sporting a great dane but no ticket, stripped off her fur coat to reveal a daring leopard-skinned bikini. Pulling up the rear was Linda Lovelace in a horse-drawn carriage. She was dressed in virgin white.

* * *

To guard against another streaker like the one who tried to upstage David Niven the year before, the Academy employed 130 police, sheriff's deputies, and studio guards in and around the Pavilion in 1975. As an added precaution, each of the officers was flashed a look at a photo of 1974's nude runner.

* * *

Following the Best Picture of 1976 win by United Artists' ROCKY, it was reported that bricks were being torn out of the Philadelphia street on which the movie was shot by kids who wanted to keep or sell them as souvenirs. "U.A. gets nothing from the sale of that merchandise," wrote *The Hollywood Reporter.*

* * *

The Big Secret at the 1979 Oscars was the scheduled appearance of an ailing John Wayne. The surprise was given away, however, when— during the final rehearsal—the orchestra began to play Wayne's THE HIGH AND THE MIGHTY. Word spread like wild fire through the Music Center and out to the international wire services.

* * *

Roman Polanski, a Best Director nominee for his 1980 film, TESS, would have been arrested had he attended the Academy Awards ceremony in Los Angeles where his film was competing for six Oscars. Officially classified as a fugitive from the law, Polanski had fled the U.S. in 1978 after pleading guilty to having had sex with a 13-year-old girl. His film won three statuettes, but Polanski was nowhere to be seen. He stayed in Paris as the Oscars were handed out.

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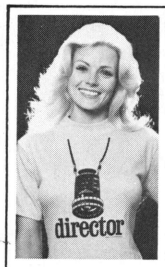

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Following her Best Actress Oscar win in 1981 for her performance in COAL MINER'S DAUGHTER, Sissy Spacek flew to Mexico City to film her next picture, MISSING. Upon arrival at her hotel, she was confronted with an Oscar statuette standing eight feet high, built out of flowers. The surprise was a gift from the MISSING film crew.

* * *

One day before martial law was declared in Poland, Film Polski changed its Oscar foreign film nominee from THE SHIVERS to MAN OF IRON, which fictionalizes the beginning of the Solidarity movement in Poland. Curiously, *following* imposition of martial law in 1982, Film Polski withdrew MAN OF IRON as its nominee "due to the increasing anti-Polish campaign in the U.S.A." The Academy firmly rejected the request, explaining that it was "too late" to take such action. Its decision, it added, was made without consultation with the U.S. State Department. ■

TALKING TECHNICALLY
Continued from Page 434

drawn to the outline of a part of the background (known as "rotoscoping"), a foreground artist may be set within the background image. By this means, and without an additional duplicating state, artists may be made to pass behind objects or through doors that exist only on the plate. Given time it is possible to rotoscope every frame of a moving background image to set it in front of the live foreground.

By the same means, suspension wires or other supports carrying actors or objects in flying or "weightlessness" scenes, need not be hidden at the time of shooting, but can be obliterated by the matting process. In this case the hand-drawn auxiliary matte must be prepared frame-by-frame, but need only be accurate at the very point where the artist or object and the support touch.

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ECLAIR NPR, new condition. Beala motor, 3 mags, 9.5-95 lens, $11,500 OBO. (213) 399-8000.

MAURER #10 recorder, 1200' mag, #60 amplifier, $6,500. PERDUE, Box 13127, Roanoke, VA 24031. (703) 366-0295.

ANAMORPHIC LENS for 35mm motion picture cameras fit on front of regular lenses from 35mm wide to telephoto. Come with Arri 2C & Mitchell adapter, $1,400. Complete set of combine Cinemascope lenses by Bausch & Lomb. 35mm, 40mm, 50mm, 75mm and 100mm each with built-in follow focus unit. Can go on VistaVision cameras. Much higher quality than VistaVision flat when reduced to regular four hole 35mm, $10,000. DENNIS (213) 851-3124, 559-8814. Or write No. 1856, AMERICAN CINEMATOGRAPHER.

OPTICAL PRINTER 16mm, 3 heads, unique. Sacrifice $4,800 complete. (213) 994-2098.

CINEMA SYNC SYSTEMS, INC. EST 1973. Professional & advanced amateur location recording equipment. Manufacturers of CSS-I, CSS-II & CSS-III location recorders. Full stereo with sync control track. Conversions of JVC KD-2, superscope DC-330, Marantz PMD-630, Sony TC-D5M stereo recorders. Manufacturers of Elmosync, sync control of Elmo GS-1200 by any tape recorder. BOLEXSYNC, crystal control of EL and EBM cameras. CANONSYNC, crystal control of DS-8. SYNCTRACK, portable crystal sync control track generator used with any unmodified stereo recorder. Importers of WURKER TAPE SPLICER AND BOLEX/WEBERLING magnetic stripe and cement. Send $1 for literature. 14261-A Ave. Mendocino, Irvine, CA 92714.

MITCHELL 16mm reflex. Double pin registration, crystal variable motor, timing belts & LED readouts. All new electronics. Hard front Arri bayonet mount. 12-120 Ang. zoom. Exquisite condition, $9,800. CRAIG (213) 506-5700.

BOLEX 16 EBM, complete system 2-400' mags, Angenieux 12-120 f2.2 lens, case, tripod & more! Perfect condition, less than 10 hours' use, call PHOTO INC., (502) 583-1679.

NAGRA 4.2 w/internal pre-amps, crystal, self-resolver, ALC level control, ATN power supply, par charger, 2 ECM-50 mics, 2 tram mics, 1 Senn. shotgun mic, Zeppelin windscreen, Beyer headphones, mic cords, case, leather carrying case 10 mos. old. Must sell, $6,500. Contact (714) 437-8842.

CP16R, #1879, ex. cond. DS side cover plus CP amp & mag hd. Semi-auto exp. Arri Universal matte box w/custom CP adapter. 3 mags, batteries, charger, carry-on cases, many extras, $5,500 or best offer. (415) 488-4656.

KEM UNIVERSAL 8-PLATE, 2-35mm picture, 2-35mm sound, torque switches, sound cutouts, sync motors, rough mix capability. **PAUL RYAN** (213) 392-2169.

MP30M 35mm Mag. interlock portable projector. Complete with 3.5" lens, case & stand. Rebuilt, excellent condition, $4,500. ALAN GORDON ENTERPRISES, 1430 N. Cahuenga Blvd., Hollywood. Contact Ted Lane (213) 466-3561.

ARRIFLEX 16SR CAMERA PACKAGE complete with 2-400' mags, 2 on-board batteries, charger, 10 to 150 Angenieux zoom lens, custom cases, etc. All equipment in superb condition. Call for price. PRODUCTION SYSTEMS UNLIMITED (213) 840-0155, leave message.

HIGH SPEED MITCHELL, standard 35, reflexed with LDH-26 video assist, stop-motion motor with electronic counter, variable & high speed motor, 2 mags. From 1 to 150 FPS. Mitchell legs, geared head, $9,800. Call (212) 472-1175.

ARRI 16MM, mint condition, Zeiss 10-100mm zoom, Schneider 16mm, 25mm, 50mm, 1-200', 2-400' mags, variable speed motor, Cine 60 belt, matte box, hood/filter, gun stock brace, case, $3,900. Toronto (416) 881-8701.

UW & HI. SPD. 16mm Milliken, 200', var. 2-250 fps. "C" mt 10mm Ang. New 7AH, 30v batt, sports finder, pistol grip, super rugged plex housing w/optical glass flat port & dome port. UW 500W, 30v, 3200K lite w/3 bulbs. Run cam. & lite both or individually, $4,000. (212) 727-5039.

CED VIDEO DISC PLAYERS, lowest price, ELMO VEC-200, $279.95 plus shipping. Limited quantity. Send check or money order. INTERNATIONAL TELECINE CORPORATION, 1520 S. Grand Ave., Santa Ana, CA 92705. (714) 972-0153).

EQUIPMENT FOR SALE

CP-16 RP bloop lite & sync pulse, Ang. finder, 12-120 Ang., 4 mags, 3 batts, filter, barney, case & much more. Like new $7,500. 2 Gordon gun cameras w/bore scope, batt, chargers, 10mm Switar. Arri 35, Cine 60 flat base, J-4 control, .40 macro w/filters. Ang. 25-250, Arri & Nikon mount, just overhauled, 1.6X Ang. extender, case & more, $4,850. BEAU PEASE, 5841 Nagle Ave., Van Nuys, CA 91041. (213) 994-1055.

16MM ARRIFLEX BL, 12-120 Ang. lens with matte box, 2-400' mags, battery, cables, case, Miller pro tripod, perfect condition, $9,500. (415) 849-3571.

NPR #3309, Alcan motor, orientable finder, 12-120, 2 mags, 2 battery belts, filters, many accessories, excellent $8,500. Cartoni 7+7 tripod, new $2,000. (212) 875-3090.

ARRIFLEX 16S/B CAMERA PACKAGE. Includes 16S/B camera body, 10mm/25mm/50mm Schneider primes, 12-120 & 12.5 to 75 Ang. zooms, 2-400' mags, torque motor, variable & constant speed motors, new Universal fluid head, standard & baby legs, hi-hat, custom camera case, filters, cables, batteries, etc., excellent condition! PRODUCTION SERVICES UNLIMITED, (213) 840-0155, leave message.

FOR SALE AT TCS INC.: 1. Century lenses new & used. Angenieux, Cooke & Zeiss zoom lenses from $300. 2. Sachtler film & video tripods new from $2,000. 3. Chrosziel fluid zoom drives, all models, unbelievably low. 4. Used cameras NPR, ACL, Arri S, Frezzi LW 16 & others. 5. New Micron wireless systems complete in stock. 6. Rare items i.e. Alcan xtal motors, 16 Arri BL coaxial mags, prime lenses, Arri periscopic viewfinder. Call CARL at (212) 247-6517.

ARRI-ECLAIR-AATON-CINEMA PRODUCTS-MITCHELL-BOLEX-B&H-BEAULIEU cameras, lenses or accessories, used or new. Quality serviced equipment. Contact us for a quote before you buy. Steve Manioz (213) 766-3715, CENTURY PRECISION, 10661 Burbank Blvd., No. Hollywood, CA 91601 or Jeff Giordano (516) 931-6320. 17 West John St., Hicksville, NY 11801.

FOR SALE: Professional animation stand with camera. Follow focus, reticule field, many features. Must sell. Great buy. (415) 444-3050.

OWNERS RETIRING: All motion picture and laboratory, including sound equipment, both 16mm & 35mm, to be sold. Contact FILM-ART, INC., 2436 Vine St., Cincinnati, OH 45219. (513) 621-4930.

STEENBECK 6-plate 16mm $8,750. Call (212) 486-9020.

PATHE report 16mm with Angenieux 10 × 12-120mm f/2.2, $4,495. PATHE Report double super 8mm with optivaron 11 × 6-66mm f/1.6, $1,795. With Angenieux 15 × 6-90mm f/1.2, $1,995. PATHE electronic double super 8mm with 15 × 6-90mm f/1.2, $2,995. 400' mag $495. Full 1 year warranty. Dominic Martucci, KARL HEITZ, INC., 979 Third Ave., New York, NY 10022. (212) 421-5220.

COMPLETE THEATRE Equipment as entire package. Gulf Breeze, FL. Call toll-free 800-547-4905.

ELEMACK dolly, $13,000. Matthews jib arm, $2,700. XR35 studio camera/access., $30,000. 16mm General Camera SSIII w/12-120mm, $950. Bolex underwater housing, $650. 9.5-95mm Angenieux, Bolex mount, $2,000. M.H. 8/16 hot splicer, $325. O'Connor 50D case "new", $172. FILMARTS, toll free 1-800-343-0527.

SERVICES AVAILABLE

BOLEX REPAIR in Hollywood, L.A. Movies, 1017 Cole Ave., Hollywood, CA 90038. (213) 464-5929.

16MM EDITING ROOMS, LOWEST RATES. Monthly. Fully equipped, flatbed or Moviola. (213) 994-2098.

STEADICAM OPERATOR/CAMERAMAN available for assignment. 15 years experience in commercial, documentary, and feature production. Exceptional skill with Steadicam (5 years). 16mm equipment package complete with sound gear. Will add great dimension to your project. JEFF MART (206) 385-5140.

QUALITY CAMERA SERVICE

Complete repair and machine shop, parts department, and top experienced technicians are available at Birns & Sawyer, Inc. to service your camera, lenses, tripods, and related equipment. Send in your equipment for an estimate to our Service Dept. Call (213) 466-8211, Peter Anway, BIRNS & SAWYER, INC., 1026 N. Highland Ave., Hollywood, CA 90038.

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Technical expertise for the professional cinematographer. Nobody gets those sync cameras quieter. Buyers and sellers of used equipment. Authorized Eclair and Arriflex dealers. Super 16 specialists. O'DOHERTY, 1303 Main St., Port Jefferson, LI, NY 11777 (516) 331-1395.

QUALITY CAMERA & lens repair. Arri, Cinema Products, Mitchell, Auricon, Bell & Howell, NPR, Angenieux, Canon, Fujinon. KRUEGER'S KAMERA REPAIR, Rt #2, Box 13, Ennis, TX 75119. (214) 875-5566.

FOR RENT: SUPER-16 ARRI 16BL

$200 per day, 3 day week. MARRIC FILMS, (517) 339-9345, P.O. Box 100, Haslett, MI 48840.

WANTED

16MM COLOR FOOTAGE on the topic of American nature and wildlife. Outright purchase of camera original preferred, although 3 year exclusive and non-exclusive thereafter, usage of master will be considered on exceptional material only. Require programs with 25 minute body, although shorter sequences will also be considered. Looking for completed footage only, not cameramen for hire. Mail written description to: MARTY STOUFFER PRODUCTIONS, 300 So. Spring St., Aspen, CO 81611.

RAW FILM STOCK & VIDEO TAPES. Will consider all types. Top cash. RAFIK, 814 Broadway, NY 10003. (212) 475-7884 collect.

WANTED: Professional motion picture equipment, 16mm and 35mm, cameras, lenses, lights, sound, editing, projection, lab, for outright purchase or consignment. Supply complete technical description and price for immediate reply. Ted Lane, ALAN GORDON ENTERPRISES, INC., 1430 N. Cahuenga, Hollywood, CA 90028 (213) 466-3561.

WESTERN ELECTRIC SOUND EQUIPMENT, (working or not): Amps, tubes, speakers, horns, drivers, microphones, mixers, others (213) 576-2642. DAVID YO, P.O. Box 832, Monterey Park, CA 91754.

BIRNS & SAWYER, INC. WILL BUY YOUR EQUIPMENT OR SELL IT ON CONSIGNMENT. THIRTY YEARS OF DEPENDABLE SERVICES TO INDUSTRY PROFESSIONALS. YOU CAN BANK ON US YEAR IN—AND YEAR OUT. COME IN OR CALL BILL SUTPHIN FOR A QUOTE. BIRNS & SAWYER, INC. 1026 N. HIGHLAND, HOLLYWOOD, CA 90038. (213) 466-8211.

WANTED: Mitchell 16mm 400' mag. For time lapse. MARTY STOUFFER PRODUCTIONS (303) 925-5536.

WE NEED Mitchell 16-35 cameras of all kinds. Our export market permits us to pay higher prices for clean cameras. Cash or certified check. Write or call: LLOYD'S CAMERA EXCHANGE, INC., 1612 N. Cahuenga Blvd., Hollywood, CA 90028. (213) 467-7956.

BUY OR CONSIGN

Our sales divisions in California and New York service a wide range of customers from major motion picture production to documentary and industrial filmmakers. We can buy or consign your 35mm or 16mm camera equipment at top prices. Contact Steve Manioz at CENTURY PRECISION, 10661 Burbank Blvd., No. Hollywood, CA 91601, (213) 766-3715 or Jeff Giordano at 17 W. John St., Hicksville, NY 11801 (516) 931-6320.

LENS, 140 degrees or wider for 35. Also 95 degrees or wider for 16. Full frame only. Must be reasonable. JEWELL, 2040 Garden Lane, Costa Mesa, CA 92626. (714) 548-7234.

BELL & HOWELL 16MM cameras, 400" mags, electric motors. Kodak K-100, any parts for above cameras. State price and condition of equipment. NATIONAL FILM COMPANY, 10302 Kingspoint, Houston, TX 77075.

LLOYD'S CAMERA Exchange needs used 16-35mm equipment. Will buy or consign. Call PAT SINGH (213) 467-7337.

STEENBECK 2-PICTURE head flatbed. Will also consider one picture head or other make tables. Please contact Jim Gowen, LSI PRODUCTIONS, Philadelphia, PA. (215) 546-6166.

MISCELLANEOUS

REWARD $200. For recovery of stolen Arriflex 16S #8912, 10mm Schneider #6098956, 25mm Schneider #6450047, 50mm Schneider. TOM (503) 344-4133, Eugene, OR.

See additional classified, Page 512

graphed at The Burbank Studios

AATON

At Home On The Sets Of Hollywood

Directors of Photography are discovering the superior advantages of the remarkable, yet reasonably priced, ***Aaton*** camera system for feature and commercial applications.

SUPER 16: THE OPTION

In these times of tight money, producers are finally realizing the advantages of shooting features in Super 16 for blow-up to 35mm. In the 1.66 format, Super 16 provides 40% more image surface than standard 16mm. The consequent gain in quality is obvious.

The ***Aaton 7 LTR*** can be easily converted from 16mm to Super 16, and back again. The simple conversion takes only a few short hours, costs under $90.00, and can be performed right in Hollywood by ***Procam's*** factory-trained technicians.

SOUND LEVEL

The insulated hush of a sound stage calls attention to even the slightest noise. Bearing this in mind, consider that all ***Aaton 7 LTR's*** are guaranteed to operate at sound levels of under 26 db.

BRIGHTER VIEWFINDER

A patented viewing screen system (concave fiber optic base with flush lens) and unique optical positioning combine to provide a bright and acutely sharp image to the operator.

VIDEO ASSIST

Designed into the ***7 LTR*** right from the start is a small, high resolution (550 lines) black and white video assist camera. It nestles discreetly alongside the magazine, leaving the viewfinder free from obstruction. A miniature KWA monitor can supply a waveform type read out, providing a remote exposure guide.

CLEAR TIME RECORDING

Time base code you can read with the naked eye, in plain edge numbers on film and fullcoat.

Every second, the ***Aaton 7 LTR*** exposes onto the edge of the film the year, month, date, hour, minute, and second; as well as production data. Simultaneously, the Nagra encodes the same information, along with pilotone, onto the soundtrack. After transfer, the ***Aaton Adage 4 Fullcoat Printer*** reads the code data and dry-prints this information as visual edge numbers onto the base of the fullcoat magnetic film. Any number of cameras and recorders, starting and stopping on their own, may now be edited in perfect sync without the need for slates or blooplights.

SERVICE

The structure of the ***Aaton 7 LTR*** is entirely modular, allowing for fast field cleaning and emergency repair. For that rare occasion when immediate field repair is needed, AATON provides complete maintenance manuals and plug-in emergency spare circuit boards, designed to be easily installed by the cameraman himself. ***Procam, Inc.***, along with a worldwide network of repair centers, provides complete service and customer assistance.

Only ***Aaton*** offers it all in one camera — Superior 16mm, Super 16 and clear time base coding. Packages start at under $17,750.00. Learn more about the ***Aaton*** "System." ***For Sales and Rental*** call, write or visit our Hollywood showroom.

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Exclusive West Coast representative for *Aaton Camera Systems.*
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Aäton lets you forget that Nature never forgives.

Guy (rhymes with "oui") Genin, Zellan's principal Service Engineer, shows how the 16mm Aäton LTR outwits a cruel world.

"Ill-mannered Nature can be tamed. When you shoot with a well-designed 16mm camera. I first learned this during bitter Alpine winters at the Aäton factory in Grenoble. The city where I was born.

Now, at Zellan in America, I maintain the cameras I helped build—16mm Aätons manhandled as roughly in the studio as they are in the field. Rented cameras treated as casually as rented cars. Jolted by frigid temperatures one day. Blistering climates, the next.

The Aäton shrugs off those abuses. Day after day. Because it has the kind of rugged strength Nature builds into her own products. Stronger because it's smarter, the Aäton overcomes environment with the simplicity and perfection of enduring design. Not the cumbersome armor-plating used by other manufacturers. A poor excuse for protection in today's modern world... where you needn't sacrifice agility for strength.

We start by precisely tooling and joining the intricate Aäton parts. Then, all of these critical optics and high-technology mechanisms are insulated safely within a separate housing. Entirely protected from the exterior shell. And the outside world.

The world doesn't have a forgiving nature. But forget it. Buy or rent an Aäton. And give it your worst. You'll still be able to give your job the best. Because it's my job to make sure every Aäton is stronger than the cruelty of Nature. Or the carelessness of human nature.

Can Zellan and Aäton really do all this for you? To find out, give me a call. Je m'appelle Guy. And yes, oui can."

Zellan Enterprises Ltd.

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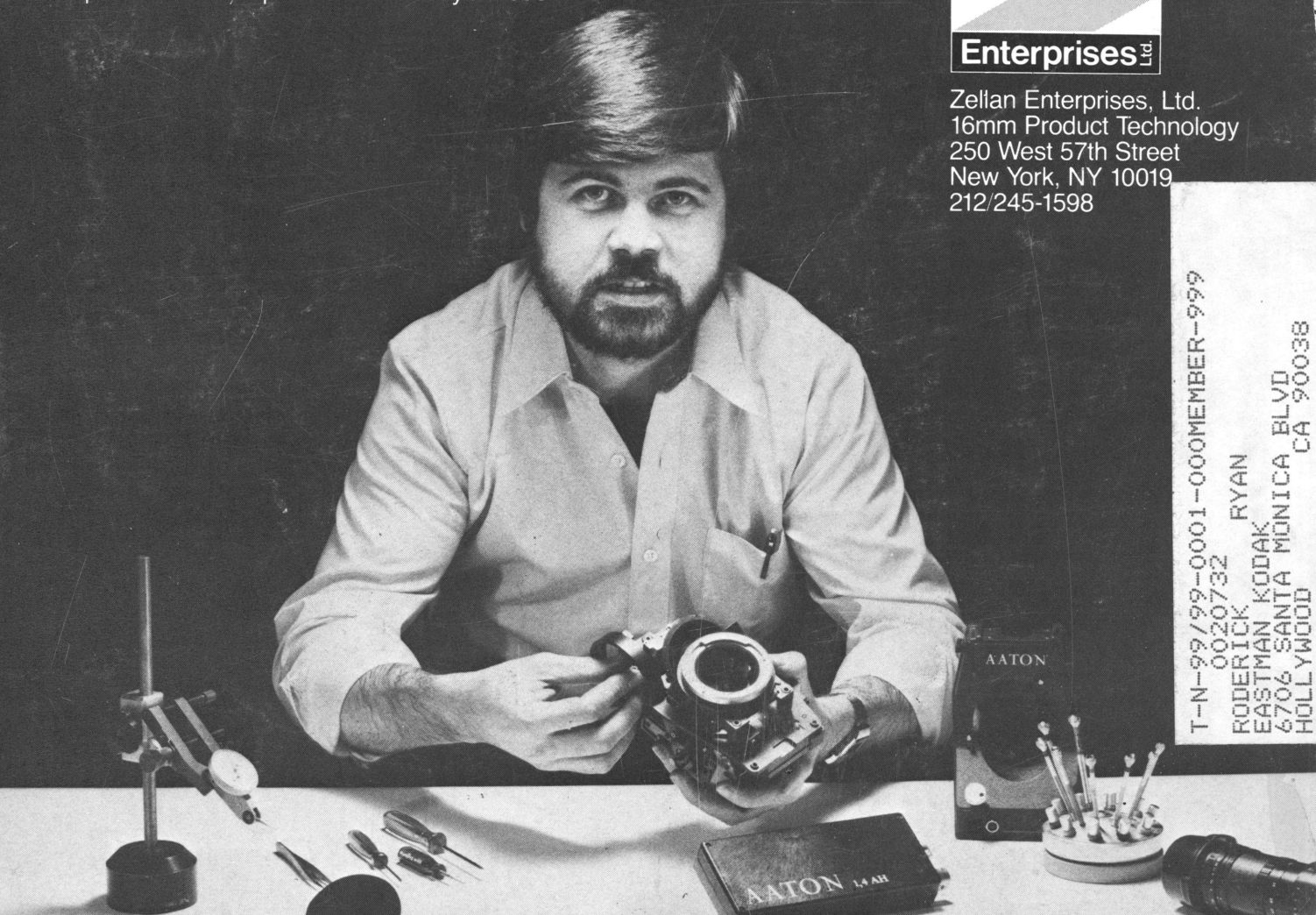

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